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HOW TO BECOME
A FILM ARTISTE
The Art of Photo-Play Acting

BY

FRED. DANGERFIELD

(Editor of *Pictures and Picturegoer* from October 1913 to April 1920.)

AND

NORMAN HOWARD

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CHAPTER I.

Our Purpose and Apology—if one is Needed.

FOR the benefit of all sorts and conditions of men and women who aspire to play before the camera, we will endeavour to keep our chapters free from technical and mystifying terms. The fact that the book has come into your hands means that you are interested, and our desire is that you shall find it both comprehensive and generally useful.

No business in recent years has enjoyed such amazingly rapid and world-wide development as the motion picture industry, which to-day possesses as many branches as a full-grown tree. There are something like three thousand six hundred British picture houses which change their programmes on an average twice weekly, and it must be obvious to the outside public that the continuous demand for new films has become enormous. Tens of thousands of enthusiasts in Great Britain alone crave to act in motion-picture plays; some of them are more or less accomplished stage players, and all, we believe, will welcome this little volume as their "guide, philosopher and friend."

The slow but sure increase in British film-producing companies is widening immeasurably the long existent scope for the able film player. The production of moving picture plays has opened up a great and a marvellous new profession. The art of the moving picture camera, leaving its gigantic commercial assets out of the question, has created a far-reaching opportunity for the masses, the section of the individual public which, possessing the necessary talents, desires to use those talents by acting before the camera.

It has been argued time and again that, to become a recognised cinema star, a certain amount of stage experi-

ence is absolutely essential ; but in our experience this argument is not always a foundation on fact. A gulf exists between the speaking and the silent stage. The two professions are so widely set apart, that the recognised qualifications of the stage—the voice, elocution, articulation—are completely eliminated when the actor faces the camera. Although stage experience, however slight, is distinctly useful in giving the artiste confidence, yet the principal feature left to the cinema player is the strengthening of the art of gesture and expression.

Stage acting usually is a life of monotonous repetition, the same part being played night after night, perhaps, year after year. In cinema acting there is little, if any, repetition. The actor changes his scene every day, and every hour of the day. He spends some of his time out of doors, acting in fresh air and amidst lovely scenery. In search of local colour and location he makes trips by road and rail into the country—and some of these trips may often take him abroad. Where the limits of stage settings and scenery end, the film settings begin. There are no scenic limits to the camera. In short, picture-acting is a life of health and interest, and, incidentally, good salaries for those competent enough to draw them.

CHAPTER II.

Stage Experience Not Essential.

A QUESTION of absorbing interest is "Which makes the better screen artiste—the man or woman with a camera training, or the stage player whose years have been entirely devoted to the histrionic art of the footlights?"

"Why is it," you may query, "that so many stage stars have been asked and have consented to come over to the camera?" One reason is because the famous stage player is of great artistic and financial worth to the producer, the name alone in many instances being sufficient to cram the picture theatre. But even the experienced star has much to learn when he steps from the stage to the studio. He must needs forget all his old tricks on the boards; he must moderate his gestures and facial expression and he must confine his movements to the working limits of the lens, before he can hope to turn his stage qualifications to good account upon the screen. In point of fact, the actor or actress before the camera is in the hands of the producer, whose handling will often make or mar the success of the player.

Douglas Fairbanks, the well-known American stage and film actor, once told an interviewer that, except for the voice, there is practically no difference between acting on the stage and before the camera. "Acting," he says, "wherever found is acting. It begins in the heart, is edited by the brain, and expresses itself through the body." He believes that any acting value possible on the dramatic stage can be registered on the screen. "Go into any theatre," he says, "and disregard the lines. You will find that the players are constantly expressing emotion through their bodies. And so it is before the camera."

But we do not agree with the whole of Mr. Fairbanks' argument. He seems to forget that the cold, relentless eye of the camera misses nothing and reproduces everything. A stage player *must* forsooth become acclimatised to the altered conditions of working to a camera before he can even hope to look presentable on the screen. It is the difference between playing *out* to a big audience and playing *into* a small lens.

Gerald Ames, a successful stage and film actor, told us the other day that the stage player who elects to play for the screen might be compared with the artist who, having painted in oils all his life, is suddenly asked to try his hand at water colours. That, he thinks, is why so many stage players are not such a success on the film as they might be. "They are not accustomed," said Mr Ames, "to the absence of the applauding crowd, the lights and the familiar atmosphere of a crowded theatre. It is so difficult when acting before the camera to know what effect you are producing. On the stage you play to hundreds of people and you know in an instant whether you are pleasing the onlookers or not; in film-land, therefore, it is necessary that the actor and producer should be on the best possible terms; the actor is the horse, and the producer the jockey riding him. The horse must be so well trained that the slightest twitch of the reins will pull him into position."

That explains the case of stage *versus* film acting in a nutshell, and brings us to our final conclusion that so long as a player is *natural*, stage experience does not really count. In the hands of the right producer the lady or gentleman amateur is just as likely to prove satisfactory and to become a cinema star as great as any experienced artiste who ever appeared behind the footlights.

In support of our contention we will take the case of Mae Marsh, a world-famous film "star." Seven years ago an awkward, timid girl in her 'teens followed her actress-

sister, Margaret Loveridge, at a safe distance to the Biograph studios, where D. W. Griffith presently found her watching in open-eyed astonishment the making of a motion-picture. Her finely-shaped head and intellectual brow attracted the producer's eye, and although her hair was plastered down flat on her head, and her arms and face badly sunburned and freckled, he realised that in this young woman he had made a find. Before a month had passed the ugly duckling began to be transferred into a beautiful swan, and to-day Mae Marsh, who played an important part in *The Birth of a Nation*, captivates old and young, *via* the screen, with her beauty and talent.

Hers is not an isolated case. The same experience (starting from inexperience) applies to very many American picture players of note; and, also, to not a few now well-known British artistes.

* * * *

It will be as well for the reader to learn a little something about the actual production of a picture play before tackling the rudiments of a player. Inside "behind the scenes" knowledge will be useful, if not absolutely necessary. We propose, therefore, in the next few chapters to introduce you to the studio, the producer, the workers, the properties, the scenery, and what not to be found in the studio, and to tell you something about the actual production of a picture play.

CHAPTER III.

The Studio and all to be Found Therein

A FEW words to the beginner in order that the seemingly unravellable appearance of a modern studio shall not lead him or her to form a wrong impression at the start.

The average film studio abroad is a great glass-panelled building with glass roof and sides, and an extensive area of clear floor space about which the stages are dotted in a seemingly haphazard way. Except that they are for the most part smaller and in some cases have no glass roof, the studios in Great Britain are constructed much on the same lines as the foreign buildings. The light in this country is so unreliable that the glass is almost entirely dispensed with, practically all the "interiors" being photographed by means of artificial light.

The newest-built studio in London, which we have visited, is adapted for both artificial and natural light work. The main building is almost glassless and quite dark without the arc-lights, but at one end are great sliding doors, which open up a second studio with a glass roof and only side walls, the front end being permanently open to the daylight. Thus, not only are daylight scenes possible, but with the sliding doors open, the whole length of the double studio is available for scenes requiring great depth.

One of the largest British studios known to us is at Walthamstow. Here there is enough floor space for a dozen or more scenes to be photographed at one time. The lighting is provided by arc-lamps, which can be moved to any position on overhead rails running the whole length of the building. The illumination from these lamps is equal to 70,000 candles, or twice the value of sunlight. Down the right and part of the left of the building are

the artistes' dressing rooms, and at the far end is ample room for the making of countless "props"—one of the "props" we once saw there was an ocean liner specially built to be blown up.

Most studios, whether large or small, are much the same in fittings and arrangements. There is always a carpenter's shop, where all the doors, staircases, fire-places, and parts of solid sets are manufactured; a scenic artist's studio, or "paint shop," is usually adjoining, and in the best of them are traps down which the canvas being painted can be lowered as required. Then there is an electrician's corner and platform, where the electric plant and dynamos are stationed for generating the power required for the arc-lamps, etc., and for the studio lighting. A constantly busy film firm uses so much current that it is almost imperative to generate it on the premises.

Down one side of the studio, or sometimes in an adjoining building, we find the players' dressing-rooms—for the exclusive use of artistes only. Alongside of them may be the producer's and other general offices, where most of the literary work attached to the production is usually done, although the rough scenario of the story generally is purchased from the author direct. According to the size of the building there may be, of course, a host of other departments. Up and down the studio cameras are to be seen, and if you discover some large portable mirrors they are no doubt there for reflecting light.

On the stages are built various interiors, "sets" or "scenes," according to the requirements of the producer. One will find the humble cottage of the honest artisan cheek by jowl with the oak-timbered ornate hall where shortly the gallants of King Charles' Court will be ruffling it by the side of their ladies.

Smoking is always prohibited and forbidden in any part of the studio or workshops, and no rule is ever more

strictly adhered to than this one which means the safety of all. Artistes, too, are requested to keep to their dressing-rooms when their presence is not actually required upon the "stage," a regulation which may seem at first sight tyrannical when the monotony of waiting is considered, but a little thought will show that the work of the producer's department cannot run smoothly if hampered by gossiping cronies or informal "at homes." In comparison to the animation of the theatre, with its audience, orchestra, and applause, the cinema studio presents the most uninspiring environment imaginable to the legitimate stage actor, but being used as he is to the long weeks of rehearsal on a dusty, gloomy, dismantled stage, he will soon get accustomed to, and even appreciate, his studio surroundings.

We must not forget the photographic dark room, where the developing and printing takes place; the drying room, where miles of film negative are dried on great motor driven drums; the dyeing room, where colours for those beautiful moonlight, sunset, and fire scenes are obtained; the perforating machines, which make the little holes on both sides of the film to enable them to run safely and evenly; the editorial department, where chunks of "picture" are eliminated and wasted toward their general improvement; and, lastly, the miniature picture theatre, wherein the finished pictures may be "run through" or "shown" previous to their departure to the outside world.

Some studios, Hepworth's and Broadwest's, for example, possess a green room, a cosy resting place where the artistes dressed for their parts can rest, read and smoke until they are wanted for a scene.

Having given you this brief foretaste of the magnitude of the modern "film studio," sufficient to show you what hives of industry these buildings must be, we will proceed to explain the meaning of "props."

CHAPTER IV.

Properties and their Meaning.

THE articles, or "props," as they are called, are the most important elements in the manufacture of moving pictures. They are as necessary to the final success of the production as are good cameras, skilled operators, perfect negatives, expert producers, and the best of actors. No pretentious studio would be complete without a "prop" department, where everything, from a pin to a piano, or a thimble to a suite of furniture, is saved up for possible use in a picture.

A cinema "property room" is a place varying in size according to the studio and the amount of business done, which resembles nothing so much as an old curiosity shop or a vast museum.

In one American studio this department contains enough furniture to equip a great modern hotel, while objects of art are so numerous that they require several stockmen to keep track of them. The assortment comprises genuine bronze and marble statuary, replicas of famous sculptures, thousands of pieces of china, crockery, earthenware and cut glass, brass, iron and copper vessels, urns, vases, jars, drinking jugs, and practically everything that man has devised for use and embellishment since the world began. There are thirty different work baskets filled with needles, scissors, thimbles and sewing materials; there are lamps in two hundred designs, from the kerosene burner up to gas and electricity, and enough clocks to start a clock store. There are tapestries, organs, pianos, all descriptions of stringed instruments; and, in addition, there are scaffolds, cottages, fireplaces, windows, motor cars, and lorries, all of which come under the heading of "props," and form a tiny world of their own.

At different times we have visited every studio in and

around London, and many are the curious and unsuspected "props" we have come across during our rambles in them. Here in a corner is an old Napoleonic stage coach which would not be broken up under any consideration. Outside in a yard are all sorts and sizes of wheels, including an old 'bus and a hansom cab of the horse type. In one studio we found a liner and the principal parts of a modern battleship, both built to scale, and large enough to hold a crowd of supers and leading players. Hanging from the rafters of one room we saw an enormous canvas-built dragon, once used in a pantomime subject and too well made to destroy. We have come across huge bells, wonderfully made railings, private boxes for theatre scenes, rowing boats, light-houses, rocks, an old well, mummies, idols, stuffed lions and tigers, naval and military guns, palm trees, a barge, and on one occasion a full-sized railway engine.

* * * *

The player will find it to his advantage to have a private stock of "hand," or small props, for although provided, they are continually being mislaid or lost through lack of careful storage. Take, for example, such personal articles as a knife, purse or pocket-book—it is not necessary that you should have them, but the fact that you have may sometimes prevent an annoying wait for which you may very easily be blamed.

Remember—When any article is received from the property-room, it must be returned *immediately* after use.

CHAPTER V.

People We Meet in the Studio.

(1) THE PRODUCER.

IT is doubtful if many picturegoers who follow the scenes of a drama upon the screen ever give a thought to the producer, or as he is often styled, the director. And yet the producer is more often than not the most important factor to be found in a studio of all connected with the making of a successful picture play; and as he is invariably fully acquainted with the importance of his position, it is as well for both the raw amateur and the old "pro" to keep the big fact in mind.

The public is so used to criticising the plot, acting and phototgraphic quality of a picture that the existence of any thing or person of greater importance in connection with it is seldom realised.

Upon the shoulders of the producer lie practically the whole responsibilities of the production of the entire picture. He is answerable for the interpretation of the author's ideas and for the "casting" of all the parts acted by the various players. Very often, indeed, the author's script, no matter how famous that worthy may be, is but a skeleton, upon which the producer has to build, dress and give life to an elaborate picture. Seated at his table beside the camera, or striding restlessly about, he sees the scene played as the camera sees it and as the picturegoer sees it in its future exhibition. But even a producer can make mistakes, as witness a certain famous historical film, in which two of the chief actors—army officers of high rank—discussed matters of note in a heavy downpour of rain whilst their attendant staffs stood round untouched by the elements. . . . However, he seldom errs. He harmonises into a smoothly running and understandable collection of definite actions

and facts, the crude individual impersonations of the players, each of whom have their own conception of how the rôle should be acted and, being absorbed in their work, fail to notice errors in themselves or others.

Thus you will easily grasp the fact that the producer is, or should be, the "master mind" of the studio. His will is law, but, while he takes some of the praise for the finished work, should that work be found not flawless he is visited with *all* the blame. The players may make mistakes which he will correct singly and with strict impartiality—but to let one of those mistakes pass undetected, uncorrected, is a crime for which he will receive little leniency from *his* employers.

The producer subdues or intensifies the various artistes' "business" as they proceed with the scene—suggesting here and improving there until what seems at first to be a mass of unintelligible chaos drifts into a strong, easily followed and gripping scene.

Above all things, the keynote of successful producing, the hall-mark of a great producer, must be versatility. He must be actor, author, mechanic, electrician, camera man and artist combined, and must possess a most excellent memory. He must have an extensive knowledge of times and periods, customs, costumes and general history. He must possess a profound knowledge of human nature and psychology; he must be full of tact and resource and be thoroughly competent when handling and directing large crowds.

His greatest virtue must be an inexhaustible fund of good nature and patience, and that is why, as we have stated, his word in the studio is law.

It is advisable to impress upon the beginner at this point that he should carefully avoid annoying the producer by asking foolish and unnecessary questions.

Lucky is the novice who understands the virtue of being seen and not heard, for he will learn much by

watching, and gain among other grand things the good-will of the great man who has countless matters to think about.

The methods of a producer vary, of course, according to the personal characteristics of the man who is producing. One will direct in ordinary conversational tones and rely on his personal magnetism for getting all he requires from his players, whilst another will storm and shout and reduce his company to the verge of hysterics long before the picture is half-way through. In spite of many methods employed the player is bound to obey the producer and allow himself to be "produced," and for this reason it is quite conceivable that a player's performance may be an utter failure in a picture produced by Mr. Smith and yet be completely successful if the same picture is produced by Mr. Jones. Fortunately the film player, unlike the stage artiste, has an opportunity later of seeing his work upon the screen, and thereby judging not only his own but also the work of the producer in whose hands he had placed himself. Thus the watchful player, appreciating the work of his director, may himself become qualified in course of time to produce his own films.

Before leaving the subject, and as evidence of the importance of the man who produces, we would draw our readers' attention to the fact that the work of men like David W. Griffith, the American producer, famous for his *Birth of a Nation*, *Intolerance*, *Broken Blossoms*, etc., has long since brought them salaries of many hundreds a week.

(2) THE "CAMERA MAN."

It will be obvious to all that the "man behind the camera"—the camera man—must be hand and glove in his work with the producer, both of whom are the busiest of men during the making of a picture play. And if you think the camera man's duties are merely to

turn a handle, you are utterly at sea in your conception of the man. Perhaps you never think of him at all; but, in point of fact, the camera man is himself an artist of no mean order. He must possess an expert knowledge of lights and lighting, the quality of film, or "stock" as it is called, and so complete a knowledge of photography as to enable him to bear the responsibility of turning out a good and perfect negative of all the scenes he has previously taken.

He must, too, have just as much an eye for "effect" as the producer. His opinion of colour in photography is often consulted, and in the matter of grouping and arrangement for big scenes he is or should be of immense assistance; so much so that it is quite a common thing to hear a producer say to his camera man: "Yes, old man, you're right after all; we'll alter that to so-and-so," or words to that effect.

In big scenes, where trains are wrecked and ships are sunk or battles are fought, it is customary to have several cameras all taking at the same time, in order to make sure of securing at least one successful negative. In sensational pictures especially the camera man often has to risk life and limb, which reminds us that we once saw and described the blowing up of a house for a film drama, a scene in which the camera was surrounded by flying timber and glass, and yet a magnificent picture was obtained without the camera man (who stuck to his camera as calmly as if he had been in his back garden) getting so much as a scratch.

"Topical" camera men, whose business it is to obtain travel, scientific, wild animal and news pictures, naturally run the greatest risks. They will face lions, bursting shells, or active volcanoes merely for the sake of a decent negative; but the first-class man comes through everything unperturbed. His feelings are on a par with those of the journalist who sees nothing but the fineness of the

story he has been sent on, and whose one idea is to cover that story successfully without thought of the danger or discomfort he himself may run.

(3) THE SCENIC ARTIST.

In thinking at all of a picture play production the public is apt to forget the existence of any artists other than the players. We have introduced you to two such artists, and now we come to a third, the scenic artist, a gentleman who holds an important and comprehensive position in the studio.

“But surely the scenery in film plays is not painted?” you ask.

Yes, and no.

Whenever possible, “exteriors” and country scenes are actual buildings and natural country, and all the better in the picture for being so; but there are occasions due to weather and other circumstances when “exteriors” have to be photographed from solid painted “sets” and canvas backgrounds, and this is where the scenic artist comes in. Suppose a script called for a room with bay windows overlooking a lake or sea, it would not be *always* possible or convenient to secure the real thing, but thanks to the scenic artist it could be obtained, minus all the trouble of a journey, within the studio. This was partly the case, plus a journey, in the filming of Sir Forbes Robertson's *Hamlet*, when a sea background and battlemented castle were necessary. The sea was an easy matter, but the combination of the two was more difficult. In this instance Lulworth Cove was chosen for the scene, and a solid set to represent the castle was erected. The scenic artist had to provide a castle so carefully and cleverly that it looked like a weatherbeaten stone building.

Many fine “interiors” are the work of the scenic artist, whose efforts enable such scenes to be photographed in the studio, often a necessity, as (and it must

be obvious to all) the lighting of real interiors for photographic purposes would not always be possible. The same gentleman is usually also responsible for the making or supervising the making of everything, from the forged cheque that is used in the play to the small painted medallion that the heroine clutches to her breast.

Like his chief, the scenic artist must be an authority on the various periods of history, on architecture and mural decoration; he must be able to reproduce the interior of a submarine or airship, or add an Aldinesque frieze to a children's nursery, the walls of which only yesterday served for those of the consulting-room of a fashionable West End physician. He must be able to work rapidly and faithfully, and to cheerfully sacrifice the little details so dear to the heart of the true artist for the broader effects deemed essential by the practical mind of his superior.

And in the matter of colour he is tied down, whether he likes it or not, to the harsh and distressing blacks, greys, whites and browns demanded by the camera.

(4) THE CARPENTER.

Here, again, is a gentleman whose knowledge must be almost level with those of the producer and the scenic artist. The carpenter has to manufacture the various staircases, chimney-pieces, and ornamental windows required in the picture previous to the painting of them by the scenic artist to the required shades. All these three gentlemen have, as a rule, their own sanctums or workshops, and each in his own sphere reigns supreme. On the carpenter rests the responsibility for the firmness of any structure—such as a high staircase or balcony, on either of which a desperate fight between the opposing parties of vice and virtue will take place; a fight which might end in a nasty accident and the loss of life or limb

should a joint be defective or a tiny bolt or screw not properly adjusted.

Sometimes Mr. Carpenter is almost too conscientious in his efforts to succeed, as witness the following curious accident which actually happened in America.

While Romaine Fielding was directing a scene he had occasion to stop to adjust something in the set which did not quite suit him. The carpenter was called and told to fix a strip of board on the floor. As he hammered a nail into the strip he suddenly keeled over.

"Well," said Mr. Fielding, in his usual brisk manner, "if you've finished, perhaps you wouldn't mind getting out of the way of the scene, and we will continue."

"I can't," groaned the poor carpenter; "I've nailed my foot to the floor!"

We have not said much about the carpenter, but just enough to show that his position in the film-producing world is a highly important and responsible one.

(5) THE ELECTRICIAN.

This is the man who must needs be an engineer, because it is his business to attend to the dynamos and the switchboard supplying the necessary lights and lighting by means of which all studio scenes are taken. The lighting of a studio, you must remember, is one of the most important of all the branches of the work of film production.

Whilst on the subject of lighting we may as well warn you that the unearthly greenish bluish mercury lights which are extensively used for studio photography, are always somewhat trying to the new players until they get used to them. This particular light makes the players look like a bunch of people who have been in cold storage for about three years, though, of course, they look human enough on the screen. But in the studio—well, suppose you lift up the lid of a ham sandwich and see purple

meat with sea green borders instead of pink and white, the effect will be almost enough to make you change your religion if you have one, and make a dash for good old daylight.

Fortunately, these mercury lights are never turned on until the camera is actually working, but then the strain on the eyes of the players, who, being before the camera, receive the light full in the eyes, becomes a very severe one. We have not heard that a player's sight has ever been permanently affected by it, but we have come across players who have become dazed and giddy under the lights and compelled to retire to their dressing-room for a rest.

The heat thrown off by these tubes is another drawback to the worker, especially if it is summer-time, although, on the other hand and at other times, the turning on of the lights in a cold studio have been eagerly waited for and welcomed.

AND—(6) THE ARTISTES.

These ladies and gentlemen will be a perpetual source of surprise, wonder, envy, and, we must be frank, the cause of not a little amusement to you on your first entrance into studio life.

Here, grouped together, talking, laughing and sometimes quarrelling, quite like ordinary human beings, you will find many whom before you had placed upon a god-like pinnacle. Up to the moment of your engagement they were creatures of another world, denizens of a fairyland through the barred gates of which you might look but not approach—and now! they are your comrades; henceforth, for better or worse, in failure or success, you are as one with them. Soon that haughtiness with which the leading lady and her male confrère received your introduction will fade away and you will probably find yourself wondering what in the name of goodness prompted you to

consider *them* so exalted among mortals. . . You will find that the laughing soubrette who has cost you sleepless nights is a homely little woman and a loving wife, worrying just now because one of her beloved babies has contracted measles from "those wretched children next door," and the villain—hero of a hundred ruthless wooings—is driven well nigh to distraction because the pretty girl talking to a shirt-sleeved "camera man" has returned his last letter of honest adoration unread, and rumour has it that she and the camera-man will soon be one.

Heroes, heroines, villains, villainesses, soubrettes and comedians—how sad those comedians in the cold light of the studio!—responsible men and women, supers—you will know them all soon, and it is up to you whether they will call you "friend," but presuming you are a good fellow (male or female, it matters not) that will soon come, and until then we will leave you to find your own feet among the motley "crowd" of hard-working people you have joined.

CHAPTER VI.

The Picture Play and How Produced.

THE typewritten copy of the play as it leaves the author's hands is, as a rule, a more or less complicated affair. The first part of it, usually termed the "synopsis," tells in brief the entire story of the play. Next comes the "cast of characters," followed by the "scene plot" or a description of the varied and numerous scenes required in the production, and finally the working "scenario," or form of the story, all divided up into scenes ready for the producer.

When the producer takes over an accepted plot he must first, of course, grasp the details of the story from beginning to end. Then he is able to arrange and select his cast, and the locality of the scenes—the latter necessitating a cutting up of the "scenario" in order to simplify matters in the production of the scenes.

We will suppose, for instance, that a house party scene recurs several times throughout the play, and for which a crowd of "supers" is necessary as guests. The producer will arrange as far as possible to have all the house party scenes played on the same day—using his "crowd" whilst he has it, and thus saving the additional expense of further work and engagements.

This method applies to all scenes, both interior and exterior, that have to be built or put up in or outside the studio. If the drawing-room or cottage "set" is required for, say, twenty scenes, then the twenty scenes are played right off, one after the other, no matter where they happen in the story or whether they run concurrently or not.

In one play the first and last scenes may take place on the sands by the sea or in the charming grounds of somebody's country mansion (permission having been obtained to

make use of them). In either case the London company would endeavour to make one journey to the seaside or the country suffice, playing and photographing the scenes, even though they require heavy changes of dress, on the same day.

In the same way, all the scenes of a particular set must be played and absolutely finished with before it is "struck" or removed, and another one built in its place upon the studio stage.

Where the studio has several stages, more "built" scenes than one are frequently standing so as to save time. It sometimes happens, however, that other of the firm's producers are using the stages, in which case outdoor scenes may be taken while the new built-up set is being prepared on the original stage.

CHAPTER VII.

Casting the Parts; and Line of Business.

THIS should be, and is, usually done by the producer himself, but the selection of the actors and actresses is by no means easy, and to make the work as light as possible some producers maintain their own stock company, every member of which, having grown accustomed to him, can grasp his demands quickly and thus save much valuable time. In arranging his cast he has to consider artistes of various build, lines of business, and different appearances to suit, as far as possible, the various parts he has at his disposal.

In the matter of artistes the requirements of the camera differ widely from those of the stage, and one peculiarity is that the cinema player must not only act but look the part. A young man cannot make up to take an old man's part—it must be taken by an old man. A woman of middle-age, though she may succeed in a young girl's rôle on the stage, cannot play the part before the camera. Because of the enormous mass of detail which the camera absorbs, an old "make up" on a young face would look unusual, odious and ridiculous when it reached the "close up" views, if not before.

In the taking of sensational pictures such as require aviation feats, tight-rope walking and kindred risky things, the producer will very often have to go afield for a suitable man or woman who can play the part, or, failing that, "double" for the artiste proper when the sensation is being filmed.

At all times, however, the parts are cast as far as possible in accordance with the natural adaptability of the artiste for the part. In this way many an obscure player gets an opportunity of proving his worth by being possessed of some peculiarity.

We know a film actor who is so ugly that a series of films were specially written around his face and in which, of course, he could not help being a success, but it is doubtful if his services will ever be in general demand—for obvious reasons.

An unusual facial feature happens to strike the producer as being just the thing required for the part. The danger in this—like the legitimate actor who has made a name in some particular “line of business”—is that the successful impersonator may be forced into a groove and looked upon as being only able to portray such characters as he or she may have been originally associated with.

This danger is a very serious one, and one that the amateur cannot guard against too carefully. . . . The career of a certain now famous West End actor was almost ruined in his youth because certain managers discovered that he made an ideal footman! And there is a film actor in London who rarely plays any other rôle than that of an old butler, because he *walks like an old butler* and is permanently round shouldered.

CHAPTER VIII.

The Picture Play during Production.

IT is common enough for the average picturegoer to think that the production of a picture play is the simplest thing in the world. But let him visit a studio and watch a production throughout and he will be promptly undeceived. The picture play is essentially pantomime, and the camera is the world's severest critic. It produces *all*—both good and bad—that is enacted before it. The task of making a representation good from beginning to end kills stone dead the “simplicity itself” idea that possesses so many of the uninitiated. Come with us into a first-class studio on an unusually busy morning.

We enter the building and feel quite lost for a moment—it is so large. Over on the right a group of charming ladies, beautifully attired in evening gowns, are chatting, whilst scene-shifters put finishing touches to a delightful drawing-room set which looks quite lonesome by itself in the midst of the big floor. Behind this a dining-room set, containing fine oil-paintings and massive carved oak furniture is all ready and waiting for the players; and behind this again we observe that a third set, showing “a warehouse interior off Tilbury,” is in course of construction.

We are lucky, for the manager informs us that two picture plays—a comedy and a drama—are being produced almost simultaneously.

Now the first set and the lamps for lighting it are ready, and producer number one begins to hustle. It is quite a short scene belonging to the comedy. A bunch of pretty girls crowd round a handsome young man and embarrass him with chocolates and amorous glances. Although it seems simple enough, it is rehearsed several

times before the producer is satisfied. "Now ladies, we're taking," he shouts. Then the little performance is gone through for the last time, the operator turns the camera handle and the scene is finished.

"Hold that!" the producer shouts again, and instantly the players retain their positions whilst the group is photographed with an ordinary stand camera. This picture is known as a "still," and "stills" are usually made of all the principal scenes and characters for publicity purposes.

Now we pass to set No. 2, the dining-room, a scene in the drama. During a terrible thunderstorm the villain rushes into the room. He is a murderer and when he sees his dishevelled and bloodstained face in a mirror, he picks up a statuette, hurls it at the mocking face before him (his own), and smashes the mirror into a thousand pieces. Then going to the French windows to draw the curtains, he meets his deserts in a flash of lightning which kills him. The action, you will observe, calls for some strong acting, and it is rehearsed five or six times.

As the lightning and actual mirror-smashing are reserved for the final scene, they have to be imagined by the actor during rehearsals. Thus, although he picks up the statuette, he merely pretends to hurl it at the mirror until the final performance. When we actually saw this scene rehearsed, the actor was so carried away that in his effort to spare the mirror he dropped the statuette and smashed that, and a new one had to be fetched from the "props" for the "taking."

The set which represents a Thames-side warehouse belongs to this same drama. The scene leading up to it was played and finished, we are told, a fortnight previous, when another character dashed into the Thames on a motor-cycle going at forty miles an hour. He was rescued by the detective, who dived in after him, and shot whilst in the water. To resume this part of the drama,

we now see that rescued man brought dripping wet into the studio "warehouse" by some of the dock hands. He lives long enough to be accused of his crime by the detective and then falls dead from the effects of the shot. Here, again, the man is not wet during rehearsal, but when all is satisfactory he is taken outside the studio whilst several pails of water are thrown over him. After that the scene is quickly played before the camera.

* * * *

Now come with us into another studio and look on whilst a five reel costume drama is being produced. We consult the "call" board, which tells us the name of the scene, the names of the players taking part in it, the number of supers, and so on, who are wanted for this particular day. There is a little something in and about every studio which distinguishes one from another. For example, in the one we are now visiting, a silence that can be felt falls upon the studio (except where the players are) during the actual taking (not rehearsing) of a scene. There are many supers in this drama, and a general buzz of conversation assails our ears as we enter, and mingled with it is the noise of hammering in a distant corner. Presently, in stentorian tones, from a megaphone comes the command, "Everybody on the stage, please."

The scene is a magnificent interior—a royal palace set for a reception. The supers and principals take their places and the operator is busy watching the focussing glass to make sure that all are in the picture. "Will you be able to get me here, Smith?" calls out the producer, who has rushed to one side of the scene. "It won't be me, but the Baron?"

"Only half of you," answers the camera man, and in order to get the whole of him the limit mark, consisting of a long narrow piece of wood, is moved in a few inches.

"A little more this way, Alice—not you, my dear—thank you, that will do," says the producer as he proceeds

to arrange and re-arrange the groups and characters and repeat the various entrances of the royal guests. A footman is required to enter and say to the young king who has succeeded his dead father, "Her Highness the Princess has arrived!"

"Here, Brown, you try that line," shouts the producer. And Brown tries it—twice.

"No good at all, old man. Come on, Jones. You try."

But Jones's efforts are turned down as being too "wooden" for words—or rather the film. Then Robinson is pressed into service, and this time the line is said in a manner which suits our producer. It seems a simple enough matter to walk into a royal palace and say, "Her Highness the Princess has arrived!" but in reality there is much to do correctly in order to "look the part" on the screen. To start with, it would never do to shuffle in. You must walk with the bearing and dignity of a royal servant, and make your bows, utter your words and leave the royal presence all in the correct courtly fashion. It is the sort of *little* part which gives a super his chance, and that is why we dwell upon it. Ten to one the producer will remember Robinson's effort and give him something better later in the production.

* * * *

The big scene has now been patiently rehearsed, not once, but several times; for, bear in mind, no single scene or "taking" is ever a long one, and at last the producer seems satisfied and shouts "Camera."

Instantly a bell is rung. "What is that for?" you ask. The answer is obvious, for hammering and all other noises in the studio instantly stop. The bell is to denote that a scene is about to be photographed and that silence is to be observed until it is finished. Then full lights are switched on. "Are you ready?" shouts the producer, the camera handle begins to turn. "Go!" roars the producer, and the scene is played and photographed.

All the time the producer is shouting instructions, giving abrupt cues, and sharp orders as to how to improve the business. "Look toward the camera!" "Don't look at the camera!" "Come nearer the front," "Get off!" "Not so quickly," "Get a move on," "Hurry up," "Go slower," "Don't roll your eyes," and so on; whilst the actors, one and all, proceed as if the producer did not exist.

"Stop!" he thunders at last, and the purring of the camera ceases.

"How many feet?"

"Seventy-two," replies the operator.

"Good! Next scene please!" Then lights are switched off, players disperse, the bell is rung again to denote that the taking is finished, and preparations are begun for another scene and more rehearsals.

The up-to-date producer is ever ready to respond to the growing demand for nature and realism. Instead of building up a railway station in the studio, he transports his company and props to an actual station to get a natural setting. In America, big companies are despatched thousands of miles on visits occupying many months and costing thousands of dollars in expenses and salaries in order that pictures may be produced containing the atmosphere and environment required for the story.

The Lasky Company have at their studios in California a man who does nothing but ride around in his big car and "discover" places that are ideal for backgrounds. All the places are card-indexed, and the same scene is never used twice. This system is to-day adopted by many film companies both at home and abroad.

A company desired to secure a scene between an engine-driver and a country maiden; so a small railway with the whole of its rolling stock on the outskirts of a town was hired for a single day. When the Kalem Company,

of America, decided to film a series of Irish stories, the artistes and properties were dispatched across the Atlantic to the heart of the country which the author had selected as the scenes of his stories.

Once the William Fox Company, of America, transplanted an enormous company to a small island in the Pacific, and engaged practically the whole island population of men, women and children, in addition, in order to produce *A Daughter of the Gods*, the mammoth film spectacle featuring Annette Kellermann.

Some years ago the Gaumont Company despatched its London artistes to Scotland in order to stage *Rob Roy*; and the Broadwest Company, of London, took their principals to Italy in war time for the Italian scenes which formed part of their production, *The Woman Who Did*. The Hepworth Company, of London, constantly travels to Devon, Cornwall, Wales and Scotland for local colour, and Paris and Venice have now been added to this list. In fact, one could write volumes in describing and recording the travels of the world's film companies.

Before closing this chapter it will be interesting to convey to our readers some idea of the requirements in time, properties and money of a modern film production. We reprint below a few figures supplied to us in connection with a single play of a spectacular character produced by a leading London firm :

Number of artistes employed, 6,000 ; carpenters and stage hands, 60 ; costumes, 4,500 ; value of the costumes, £7,000 ; silk used in making of same, 3,000 yards ; velvet used in making of same, 1,000 yards ; horses, 400 ; weight of armour, 8 tons ; battle arms used, 5,000 ; timber used, 38,000 feet ; canvas used, 3,500 square yards ; special trains used, 50 ; miles travelled, 3,000 ; road miles travelled, 350 ; fares, £500 ; snow used for winter scene, 1 ton.

CHAPTER IX.

A Little Chat about the "Extras."

SO far we have said very little about the vast army of "supers" in filmland. The super, or extra, is so indispensable to a picture play that we have reserved a whole chapter in which to deal with him. It should be of special interest to our readers, seeing that you will invariably have to be content to start at the bottom of the ladder and make your first screen appearance as a super.

It is very rare that the company's regular players are sufficient to fill the minor rôles of a production. A drawing-room or restaurant scene may call for a crowd; whilst a mob or battle scene would be impossible without a crowd, and a big one at that; but be they small or great in quantity, the supers have to be found. It is here that the hundreds (in some cases thousands) of addresses which all busy film companies have on their registers and which have been obtained from the "applicants for work," come in useful.

In engaging a crowd, the producer has to decide what kind of people he wants. Supers for drawing-rooms and ballrooms would be quite a different class from those who take part in such films as *Barnaby Rudge* and *Jane Shore*. These latter would probably be recruited from the Labour Exchanges and villages around London, at seven-and-sixpence or ten shillings each per day.

It is the really qualified "extras" which count and which producers are always eager to keep in touch with, and from such ranks many a leading player is ultimately obtained. These better class supers generally have to do more than merely "walk on." Their acting can make or mar a play, and the producer is the man who has to drill them into proper form.

The Italian, French and American producers used to excel in handling crowds of a thousand upwards. But in recent years huge crowds have appeared in British pictures, and we are glad to note that the management of stage crowds by our best British producers is now on a par with that of their foreign friends.

It is well for the new super to take warning and learn as quickly as possible the meaning of the technical and well-worn phrases of the studio. As an instance of what we mean it is recorded that a producer once handed a bomb to a super, telling him when to light it and throw it into the picture. The producer resumed instructing the principals in the background, and then gave the command "Hold it!" referring, of course, to the action; but the super, thinking the order was meant for him, held on to the bomb, and spent several weeks in a hospital recovering from his injuries.

As we have stated, when extras are wanted for a scene the producer runs through his addresses and the night before the rehearsal sends off cards to all those that he thinks will suit. The card tells them the time and in what dress they are to appear at the studio. All supers are expected to find their own dresses, except in cases where Eastern or spectacular scenes are introduced.

The largest crowd we first saw at work on a British film was in the scene of the Gordon Riots in *Barnaby Rudge*, for which the Hepworth Company built up a portion of Old London in a meadow near Walton-on-Thames. One thousand men and women were engaged in this scene, most of them hailing from the Labour Exchanges. When we arrived at about eleven o'clock, early as it was, they were *all dressed* and alphabetically marshalled in a field in different sections, lettered from A to Z, each section bearing its letter on top of a long pole. The producer stood on a platform and bellowed his instructions through a megaphone. The actual

street scenes were rehearsed, directed and photographed from a specially built stage, which could be moved about on wheels. It says much for this producer's wonderful brainwork and organisation (his name is Thomas Bentley) to record the fact that all the scenes employing this huge mass of supers were completed and finished within two days.

Another time we witnessed a riot in a London studio, in a built-up set representing an East-End meeting-room. In this scene two hundred men, supposed to be—and probably many of them were—of the roughest character, smashed up the room and the contents and fought each other desperately. The fight was rehearsed five or six times and so earnest had the men become when the camera got to work that scarcely a chair retained its legs, and many noses were bleeding when the riot had finally terminated.

Always remember that a super's part is not to be despised. It is hard to stamp one's individuality among the "extras," and yet to actually and properly be one is often the only way to attract the producer's notice. So much is this the case that many people are often quite content to be one of the crowd for nothing. Some do it for the sake of getting near their picture "idol," and others again find compensation from personal vanity. But the great majority of supers do it in order to become picture players and cheerfully accept the fees paid for this class of work, which varies from 10s. to 1 guinea per day, according to the number of supers and the nature of the work required of them.

CHAPTER X.

Accomplishments and Requirements Necessary to the Film Player.

TO begin with, the film actor must have that something in him which is called "dramatic instinct," the magnetism that alone will enable him to act naturally, and therefore without self-consciousness. Good looks do not enter into the question of success if, possessing the real dramatic instinct, he is prepared to work hard to gain experience.

If he possesses firm, good-looking, clear cut features, he will find them a valuable asset. He is better off, too, if he owns a well knit and well built body and figure, with the ability to carry himself gracefully.

Mentally, he must possess a vivid imagination—the imagination of the æsthetic, who can sink self entirely and, for the time being, live a new life in a hitherto unknown world. He must be a master of deportment, a good dancer, be able to swim, dive, ride, fence, box, motor, and do practically everything that comes to his hand. We do not mean that if a man cannot accomplish these things he stands no chance of playing for the screen, but it must be obvious that the more accomplishments he possesses, the more valuable will he be to a producer, for ever on the look-out for something out of the ordinary and for some one to carry out the original idea faithfully and without mishap.

The film actress, unless she be fitted to play various forms of eccentric comedy, old woman or character parts, must have good features, be handsome, possess a good figure, and a face that, when lit up with a smile, becomes attractive, winning, and fascinating. Like her male *confrère*, the more accomplishments she can bring into the studio and place at the producer's command,

the more in demand will her services be. And she should ever be ready to add to her accomplishments.

Edith Storey, the versatile Vitagraph star, had always been able to meet any demands made upon her in the pictures, from riding bucking bronchos to leaping off cliffs; but more recently, to meet the requirements of a rôle, she started to train her talented toes in hitherto untried dance steps. She worked hard for several weeks, with the result that her dance scenes were among the most beautiful effects ever obtained on the screen.

A pair of dark eyes, full of meaning and expression, are absolutely invaluable, and alone can practically assure success to the owner who knows how to use them to their greatest and best advantage. Good teeth are also imperative, but the novice must be careful to refrain from anything that will make the looker-on imagine that nature really meant her for a dentifrice advertisement.

The best and most important quality that one can have is the power of being able to "speak" by facial expression, by various poses of the body and by studied movements of the hands, the art supplying which we will speak of later.

"Three things are necessary to good picture acting," says Tom Santschi, the famous Selig player. "The first is two eyes, the second ten fingers, and the third is that wonderful, indescribable God-given something known as personality. Nine fingers are not enough. If one finger is missing, that fact will loom largely on the screen. The two hands and the ten fingers are prime requisites; in the art of the silent drama every little movement of the hands or the fingers, yes, even the movement of one finger, can be made meaningful. The eyes are everything in film acting. All expression is subservient to them; and as for personality, it counts more in moving picture work than on the stage. You've got to get through the silver screen, and personality is the only thing that

will carry you through. Deprived of voice, you must accentuate gestures and expressions and concentrate your mind on every move."

Players who forsake the legitimate stage for the screen usually make good film actors when they do so wholeheartedly, but between the two arts there is a difference as wide apart as the poles. The legitimate "mummer" has the aid of the author's lines to help him convey his meaning to the audience, and the conveyance of that meaning may be drawn out gradually over many minutes of sparkling dialogue—whereas the picture-player has to convey the same in fewer seconds; also, though the legitimate actor may "bluff" a scene and yet make good before the end of the act, the exigencies of the "screen" allow for no such misadventures. The player *must* make good at once, and his work must contain the necessary amount of "punch" in it to hold his audience from the word "Go!"

On taking up picture work, our friend the stage "pro" must realise the manifold differences in the two arts, and must be prepared to master the technique of the new profession—not a very difficult task for one who has had years of hard work and training in the old craft—otherwise he will be scarcely of more use to the picture producer than the veriest novice, and will find only too soon that there is little room for him in the strenuous crowded life of the first-class studio.

CHAPTER XI.

Take Care of Your Hair.

GOOD hair, particularly if it is on the head of the gentler sex, is an asset by itself in screen photography, and therefore it deserves a chapter, if only a short one. A woman's crowning glory is her hair, and assuming that yours is worth the trouble, take care of it, for naturally, one's own hair is far more satisfactory and less expensive than a wig, although the best head of hair does not save the player from sometimes donning a wig if the character calls for one.

Black hair is useful, for, of course, it comes out black on the screen, though this is sometimes a disadvantage when heavy backgrounds are employed. Brown and auburn hair are both strong in photography, and therefore quite successful, whilst blonde is often very beautiful in effect when special care is used in studio lighting or in sunshine. Many people think that fair hair means failure on the screen, but, as a matter of fact, it is much sought after by producers, and many of our leading film heroines are blondes and greatly envied by their fellow-players. "I always say that my hair has been my fortune," says one blonde player we know of. "I have clinched several theatrical engagements by taking off my hat at the critical moment. I let my hair speak for me, and so far it has proved more eloquent than many orators."

But whatever the colour of it, take care of your hair by natural means. Our grandmothers used to be taught to give their hair one hundred brush strokes every night, and the rule was a splendid one to follow, for no amount of brilliantine will equal the natural gloss which follows thorough and regular brushing. Almost as important as the brushing is the "airing" of the hair. If you possibly can, let your hair hang loose in the sunlight, or at least

in the outdoor air, for a short time every day. The direct rays of the sun are too powerful for some shades, as they bleach slightly, but the air is a wonderful tonic. If you have a healthy head of hair no other treatment will be necessary, but sick hair needs a doctor and medicine as well as any other part of the body.

The old Italian beauties knew the value of sunning their locks and they used to sit on their balconies for some hours every day, wearing a big sun hat made of straw with a round hole in the top of it, through which their hair was drawn and then spread out over the wide expanse of the hat. As they were celebrated for their beautiful tresses, we might follow their example.

Curling is dangerous to some and quite safe for others. A comb dipped in warm water is better than any curling iron; but if your hair curls itself, you have much to be thankful for. We know people who have been having their hair marcelled regularly for years, so that if it is carefully done there seems to be no danger in it. There is no denying that curly hair is a blessing and much easier to manage than straight.

Almost as important as the care of the hair is the arrangement of it. The only thing to do is follow the old saying, "Know thyself." Everything in the realm of personal appearance comes back to that in the last analysis. Some look well with their locks in the low, heavy knot at the back of the neck, in the style beloved by the novelists, and some look like frights if they try it; and the mirror is the only guide. A well-adjusted net is a great comfort at times. But a "skinned back" effect takes a very special type of face and a perfect profile to stand it.

Fashions in hair dressing do not seem to be going to change, although the authorities promise some relaxation in the matter of curls, which have been almost taboo for a long time. It is not a good plan to change the style of

hair dressing too often, unless you are very sure that the new way is an improvement. The classic example of this is Queen Alexandra, who early in life adopted one style and has always stuck to it. Some women have suddenly looked years older because they altered the style in which they wore their hair.

Of course, when you become a busy film player you will have to do anything and everything with your hair, and if it is good and plentiful the better will you be able to meet the demands made upon it by the characters you are portraying. Therefore—take care of your hair.

CHAPTER XII.

The Art of Being Natural.

TO be natural is by far the most difficult art of all. This is where one can often detect the difference between the stage actor and the artiste who has never crossed a professional stage in his life. The one accustomed to facing an audience nightly in the theatre knows full well the responsibility that rests upon a good voice and elocutionary powers—a clear articulation and enunciation. The other—never having learned or acquired the aforesaid qualifications, has no trouble in forgetting or ignoring them. When acting for the cinema, legitimate stage qualifications are practically eliminated.

The actor's strength must depend upon his acting and "business," as it is termed. Each gesture must be distinct and full of meaning, and all actions require thought. Get the habit of thinking a certain thought, speaking it, and then studying the resultant facial expression in a mirror. To project thought means thought-concentration. Take a simple action like going to open a door, for instance; you must think first. Then the eyes will show it, for the eyes are the soul's mirror.

The action should never be hurried. It is possible to get the effect of apparent quickness by deliberate movement. Avoid needless movements. Even the repose of the fingers is a wonderful thing. You must act more slowly in film drama, because the camera absorbs action, but get the thought first, and then you will have mental background for what you accomplish.

The story of the plot must be played in restrained pantomime. You must imagine yourself in a room of four walls—with the fourth wall the camera. Never forget that the "stage" is only that portion of the ground or floor commanded by the lens. If the players on the

right and left of the "stage" forget themselves, they will quite easily drop out of the picture. It is not always possible for the camera man to follow them, and often a player's thoughtlessness in this respect causes a scene to be taken over again—a necessity not likely to favour the thoughtless ones in the eyes of the producer. The "stage" boundaries are sometimes kept by narrow strips of wood or chalk lines in the studio, or by ropes out of doors.

Another little thing to remember is that when a player has to approach the operator he must branch off *before reaching the camera*. Failure to do this would give a picture of gigantic stature and certainly blot out all things behind it.

Thus you will see that you must use your brain the whole time—movement, expression, and "business" are all necessary requirements for success. Your deportment, or the way you move about, must be perfectly easy and natural, free from jerks and ungainly strides. Your movements must be well balanced, round, and free from any traces of hurry. There is no orchestra playing soft music, or audience sitting with bated breath, waiting to applaud one's efforts. It is all cold, and horribly natural, with the showy theatrical environment swept away.

It is only when one realises that, in turning a camera handle, twenty complete photographs are taken per second, at a cost of over £1 per minute, one understands the expense of "retakes" and "mistakes."

If you are a stage actor and play for pictures, you must forget the former fact. You're not a stage actor. The success or failure of the picture play depends wholly on its producer. No matter how big your stage reputation, you are nothing more or less than a puppet. You can think all you want—you *must* think—but you must not act, you must not pose, you must *be the character*.

Always remember, never look into the camera, unless

especially instructed so to do, though it is always advisable to show as much of the full face as possible.

Never forget that the camera catches everything you do, and that once you start the scene, there is no turning back.

Give your whole heart to your work.

Ignore the side whispers of those watching you, and then you will seldom make those lamentable mistakes which so often necessitate a "retake."

CHAPTER XIII.

Emotion and Expression.

WE once read an article which said that plants show emotions ; that vegetable life is capable of likes and dislikes, just as animal life feels those emotions. Now, that could never be shown on the stage, but it can be on the screen, which can show anything from the feelings of a lettuce up to the growth and fall of a great empire.

In giving you the secret for portraying the various emotions before the camera, we would ask you to carefully remember two things :—

1. Keep your imaginary audience—*i.e.*, those who, sooner or later, will witness the successful, finished picture—actually before you the whole time.

2. Don't make your acting a crude pantomime only. Know your "lines," as it were, and just what you are going to "say" before ever you start. Most situations, however dramatic, lend themselves to quite everyday expressions . . . there is no call or time for the flamboyant period which give "punch" to the legitimate drama of the stage.

You need not know your lines *verbatim*, but so thoroughly that you can improvise the part fairly accurately ; everything depends upon your being able to speak by means of facial expression and the various organs of your body as well.

A good plan, as we have said, is to place yourself before a mirror and think some distinct thought, carefully noting whilst doing so your corresponding natural expression. To the aspirant for screen acting, these mirror rehearsals should become a daily study, for the practice of the facial muscles is more than a mere help, it is absolutely essential. Of the many common expres-

sions that may be depicted by means of the face, the following abridged list may serve as a reminder :—

Admiration, affection, alarm, anger, anguish, anxiety, appreciation, astonishment, aversion, brutality, cheerfulness, conceit, caution, confusion, contempt, craftiness, cruelty, cunning, curiosity, defiance, delight, despair, devotion, disappointment, disgust, dismay, distress, doubt, entreaty, fear, fury, grief, guilt, hatred, impatience, joy, laughter, pain, pity, remorse, repulsion, scorn, shame, surprise, rage, terror, wonder, worry.

Every gesture and every glance *must* indicate what the character is supposed to be thinking or feeling.

The depicting of the fine shades of expression is extremely difficult, and one only finds this art perfected among some of the greater artistes before the public to-day. An expression for dismay, for instance, might be taken for despair, disgust, distress, grief, fear, pain, and so on. Once more the great gulf between the cinema and the stage is evident.

With the "legitimate," the average member of the audience is too far away to perceive the changes of "fine expression." He has a distant view, and it cannot be observed.

On the screen it is quite the reverse. The actor depends exclusively upon his expressing fine shades of character work and his actions.

There are the "close up" views, where the actor's face is enlarged almost to the size of the entire screen, and where the slightest movement of each muscle shows. The screen actor must be a master of facial expression.

Some faces one encounters are crammed full of expression, while others are merely a perfect blank.

Never forget that the mind unconsciously controls the muscles, and when playing a part—live it! Use your brains, and think! Why are children nearly always natural? Because they haven't learned to conceal their

feelings. They think and act, the muscles acting accordingly, and so, being natural, they do not wear masks.

The importance of using one's brains and intelligence cannot be over-exaggerated, especially when playing highly strung and subtle characters, or characters in which one shows the action of one's mind by facial expression alone.

Characters of lower order, such as low comedy, do not matter so much, as far as the fineness of expression goes ; the muscles of the face may be given a fuller scope.

* * * *

A good maxim for those who aspire to be funny is to be serious. Many comedians, both stage and screen, fail as such because they try to get a laugh. Their apparent acting is readily seen by their audience, and the desired effect is lost. The greatest humorists are men who do not look funny at all. One of the funniest men we knew was a war correspondent who looked like an undertaker. Everything he said got a laugh. It never appeared that he was attempting to be funny.

In film acting the fun-maker depends, of course, largely on make-up, and here again many comedians fail in their purpose. Some slight detection of over make-up may nip an extremely probable laugh in the bud.

The field for funny film people is enormous, but they must work hard. Fun-making is a business, and the sooner the aspiring comedian finds it out the greater will be his or her success.

* * * *

Always be reserved in displaying all emotions. Small, commonplace incidents—such as meeting an acquaintance—require a correspondingly mild treatment, whereas big, tragic incidents—such as discovering a dead body—call for powerful emotions.

Our best English film-players have mastered the art of expression—the portrayal of emotion through restraint. Only actors who are genuine adepts at pantomime can do that successfully. To attempt restraint for the sake of restraint would mean impersonations that ended without animation. They would be wooden. It is necessary to start with the emotion, realise it completely, and then hold the full force of the emotion in leash ; put it through a refining process.

The story of the film is told by natural movements of the eyes, hands, lips, and the entire body in accord with the emotions to be portrayed. The inharmony of any member of the body causes a slight inaccuracy, possibly overlooked by the producer, but nevertheless recorded by the camera.

In the next chapter you will learn to what extent the voice is of value in picture production

CHAPTER XIV.

Dialogue and Speaking the Parts.

IN the making of a gripping, absorbing and natural film scene, speech is as essential to the actor as are his hands. As we have already stated under the chapter dealing with the emotions—know your lines. Not necessarily stick to a prepared and rigid dialogue, but know your theme—so perfectly that you accurately improvise your part.

In tense and important scenes, little is said as a rule, without instruction from the producer.

We once published a Press agent's story in "Pictures" about some deaf and dumb picturegoers, who, viewing a certain film, discovered that some of the actors used profane language when speaking their lines. They declared they were able to read the wicked words spoken by closely watching the movements of their lips. This, however, may be accepted as nothing more than a "story." No producer, British or foreign, would countenance the use of profanity during the taking of a scene, no matter how important the player appearing in it. As a matter of fact, impromptu conversation and exclamations are entirely "cut," and certain lines, as called for by the manuscript, are substituted in their place.

An actor, for instance, has frequently to speak a subtitle such as "I am innocent," or "He is dead," in which case indiscriminate chatter is unnecessary. As all scenes are rehearsed or run through several times previous to "taking," the beginner will soon find that the difficulty of manufacturing sub-titles will be speedily overcome.

If you want to be natural, apply your daily or ordinary conversation to the theme.

In order to show the benefit derived from a knowledge

of foreign languages and the value of their use in impersonations which call for them, we will quote an example which came to us from the other side.

Eugenie Besserer was cast for an emotional French actress who speaks English fluently. Of course this gave her the use of English language in her part. Into the climax of the piece the actress threw herself with zest, but the scene fell short of the producer's expectations. He rehearsed the action again and again, but still was not satisfied. "There is just a tiny false note there, but I cannot get it," he said dejectedly. "Under stress of emotion would not this character revert to her native tongue?" questioned Miss Besserer. "Try speaking French, then," was the reply, "and we will rehearse the scene again." Miss Besserer began in French, and in a moment the producer signed to the camera man to shoot the scene. The very note had been found. The artiste's command of French gave her lights and shades that English would not allow. The scene was entirely successful.

Before closing this chapter, learn these three rules by heart: (1) Don't worry or talk to the producer unless it is absolutely necessary; (2) Obey his instructions at once, and in silence—he is absorbed all the time, and his thoughts are wrapped up in the production of the scene; and (3) Be punctual! Punctuality for the taking of a picture or for a rehearsal is as necessary to the well-being of the picture-producer as is the rising of his curtain to time to the producer, or stage-manager, of a legitimate play. . . . Much may be forgiven you, but unpunctuality is a sin which you can never wipe out, nor will you have much chance of doing so in the studio which you have seen fit to make the scene of your crime unpardonable.

CHAPTER XV.

The Art of Making-up.

IN giving the young student advice concerning the general principle to be observed in making-up for the film, it may be stated at once that amongst present-day cinema actors opinion is greatly divided as to the best method of procedure. Because of the huge enlargement which the picture undergoes in projection, making-up for the film is necessarily an art in itself. The variety of grease paints or colours required upon the legitimate stage to gain the varied and numerous effects, can practically all be dispensed with.

The ever-increasing use of "close-ups" in motion pictures has made the art of "making-up" an extremely difficult one. A make-up that gives the proper effect at a distance is utterly ineffective in a close-up, for whatever realism the picture is supposed to portray is lost when the make-up becomes noticeable. The characters on the screens no longer seem real, but become merely puppets.

Dorothy Kelly once stated :

"I play 'heavy parts' for the Vitagraph Company and consequently have frequent occasion to use a rather heavy make-up. This does very well for distance work, but when it comes to close-ups, the heavy eye-lines are too readily discernible to the critical audience, and every audience these days is critical.

"Either heavy make-up or the close-up must go, and as I believe the close-up is due to remain an essential feature in effective motion picture photography, the players must use their make-up with an unusual degree of care. One really should be a portrait painter to obtain the correct effect.

"A difficulty that presents itself is the fact that the taking of a close-up generally follows immediately after a distant scene, leaving the actors and actresses no

chance to change their make-ups. It is surely a serious problem, for noticeable make-up tends to destroy the illusion of reality."

REQUIREMENTS FOR THE AVERAGE WORK IN CINEMA ACTING.

A stick each of No. 5, light yellow or sallow; No. 9, sunburn or Indian; No. 20, white; a couple of lining pencils, dark and black respectively, for eyebrow shading; a stick of lake or claret colour for wrinkles and shadowing and a stick of carmine are all that are necessary, although the addition of white, lake and blue "liners" will be found advisable, and many artistes prefer the latter to the black, as it is more adaptable for shading purposes. Add to this a pot of cold cream or other grease, a box of powder, a puff, a grease cloth, and a clean towel, and your outfit is complete.

All crêpe hair and spirit gum necessary for moustaches and beards are usually supplied by the company. A brush and comb, a pair of scissors, a small portable hand-mirror, and a piece of soap are, of course, useful things to have of your own, and the addition of a few safety pins, needle and thread, and a variety of buttons will be found a wise precaution, as accidents will happen, and generally at the most inopportune moments.

GENERAL METHOD OF PROCEDURE.

Having taken it for granted that the actor has had a shave and a wash, and that he has secured a position in front of some convenient and well-lighted mirror, free from all shadows and uneven lights, he should remove his coat, vest, collar and shirt if necessary, thus freeing himself for the "effort" in hand.

Covering the entire surface of his face with cold cream or other suitable preparation in order to fill up all the pores of the skin with a layer of grease, and so prevent the grease paint which he must use later on from coming

into actual contact with the skin, he should take his grease cloth and remove all traces of superfluous grease from his face. He is now prepared to commence his "make-up."

A STRAIGHT, OR JUVENILE, MAKE-UP.

Taking a stick of No. 5 grease paint, he should rub the end of it all over his face, eyelids, and round the ears, working it in, and rubbing it over with the fingers until the entire covering is even, finally shading it off smoothly just under the chin, until it blends with the colour of the skin on the throat and neck. This should be done with extreme care, as nothing ruins the effect of an otherwise fine "make-up" more than the smallest sign of a "mask."

Now comes a little point about the eyes, which the actor must determine himself. It depends both on the setting of the eyes and the part he is cast to play. If the eyes are set well to the front and are prominent, and he is playing a perfectly straight part, it is usually considered advisable to smear a little lake above each eyelid and under the eyebrow (taking care to keep the actual lids clear of it), thus giving the eyes a deeper set and sinking appearance. Should the eyes be already deeply set, the precaution may be, of course, ignored.

The next step is to take the black lining pencil, and by means of the sharpened end of a match-stick or an artist's fine brush to very carefully draw a line along the extreme edge (almost on the eyelashes themselves) of each eyelid both top and bottom, thus intensifying and giving greater expression to the eyes, and greatly enhancing their effect. These lines should be carefully shaded away from the lashes, as nothing is more unnatural than the appearance of the harsh lines—an effect which, alas! is too often seen even in the "make-up" of people whose experience should have taught them better.

It is better to put on too little paint than too much.

With another match-stick covered with carmine, place two dots on the corner of each eye, for this tends also to heighten their brightness; this, however, is more important for the ladies, and many men dispense with it altogether. With the same carmine stick, paint *very lightly* the shape of the lips upon the lips, covering any traces of No. 5 accidentally got over them.

At this stage it is advisable to use the powder and puff. The solid pad or towel variety will be found the most suitable, being much freer from fluff and bits, consequently sticking less to the make-up.

Well covering the puff with powder, daub it well over the face, eyes, and neck, using a gentle pat and rub at the same time, thereby making all the painted effect—lines and so on—blend harmoniously together.

Always take care to remove any surplus powder there may be from off the face, and always leave the make-up as clean as possible.

Finally, take the black or brown lining pencil and gently shade the eyebrows, shaping them in accordance with their natural bent, taking the usual care of not putting on too much. In the case of thick natural eyebrows, it will be found sufficient to remove all traces of paint and powder from them; the application of more paint may easily produce a grotesque effect.

Finishing this to your satisfaction, your straight make-up is now complete. It only remains for you to dress in the clothes required for the part, and present yourself when required in the studio at the producer's disposal.

CHARACTER AND OLDER PARTS.

The make-up for older parts from 40 to 50 years of age depends greatly upon the actor's own natural appearance.

If his face already shows age, with wrinkles, crows' feet, and other lines apparent, he usually requires an ordinary

straight make-up, with the said lines slightly accentuated with "lake" stick on top of the No. 5.

If the face is one of youthful appearance, then lines are necessary in the make-up. Remember, however, that the camera absorbs the minutest details (especially the close-up views), and the artiste must use extreme caution in determining the point for himself.

Upon the straight make-up as illustrated, it is necessary to draw with the "lake" stick (by means of a brush or match-stick) three or four crows' feet lines round the eyes, a line or two under the eyes, and a wrinkle or two on the forehead. A line may also be drawn down either side of the mouth, the chin, and in such other places as may be deemed necessary by the actor, to fulfil the requirements of the "part" in hand.

For very old parts a series of very fine lines or tiny patches on the edge of the lips give a good effect, but they must be very fine.

After drawing lines it should always be remembered that when shading them off it is best to draw the finger gently over them in a downward direction toward the end of the line. A little white paint applied to the hair above the ears, or powder all over the hair as required, is also extremely effective.

If heavy lines are required, say, on either side of the nose, a good plan is to place a rather thick line of dark "liner" just by the nostril, with two lines of white or some other lighter colour on either side, the one nearest the nostril being the slightest, then with the finger smear away toward the corner of the mouth. . . . With a little care and practice the artist will soon be able to obtain a very natural furrow by these means, especially if the original line on his face is at all marked. . . . The same system may be applied to the heavy notches between the brows, which serve to give the effect of contraction; useful in

denoting habitual bad temper, irritable old age or ill-health. "Lining" is one of the greatest pitfalls for the novice, and only too often his careful work will remind one of nothing so much as a railway map of Clapham Junction; let him get a good photograph of a heavily wrinkled face and by carefully studying and trying to copy it he will eventually get somewhere near Nature; but let him always remember that the lines of the face are seldom *straight*. We have seen many a good "make-up" rendered sterile by three even lines on the forehead, representing wrinkles.

LIGHTS AND SHADOWS.

Before proceeding further with character make-up, it would be as well to say a few words upon "Lights and Shadows." They are a most important factor, and can only be mastered by long and varied experience.

For the purpose, "lake" is principally used, augmented occasionally by "brown," "blue," and "black" lines. The use of shadows, for sinking or making more prominent one's features, is another matter which must be left entirely in the hands of the actor. Everyone must learn to make-up in accordance with the character he wishes to represent and the characterisation of his own face.

"High lights" or colours lighter than the ground work paint (such as white, for instance) have the effect of making a feature stand out much more prominently, whereas shadows have the reverse effect, sinking a feature into obscurity. A spot of lake shaded carefully upon the cheek, chin or under the eyes, gives a sunken and hollow appearance; and even better than lake—which sometimes has a "burned hole in a blanket" sort of look—is grey or slate blue applied in the same way. Its effect is gentle, and the man or woman who has really studied his or her part can obtain some wonderful results.

OLD AGE.

As a general rule in all cinema productions old-age parts are played by old and elderly actors. As we have stated several times already, absorption of detail is so great in photography that an old "character" make-up on a young or middle-aged face would be painfully obvious.

Therefore, excessive "lining," "shading" and "wig-wearing" are usually out of the question.

COMEDY CHARACTER PARTS.

There is also very little to be said with regard to comedy make-up for the amateur. It usually comprises painting out the eyebrows, as far as possible with No. 5, and lining in fresh ones of various eccentric shapes with the black liner. The rest must be left to funny wigs, beards and moustaches, and the eccentric dressing of the artistes.

Generally, the successful picture comedian relies upon some peculiar physical characteristic for the greater part of his humour; he may be abnormally stout, tall and thin, K-legged or bandy, snub-nosed or with a mouth the expanse of which rivals the cruelly comic grin of Victor Hugo's immortal "Laughing Man"—and the more he can rely upon Nature the more likely is he to achieve success. The day of the goatee as an aid to humour in "pictures" is on the wane, as are the good old times of the legitimate, when it was thought solely necessary for the actor to "apply a little red to the nose" in order to become a comedian.

In like manner, those playing "heavies"—*i.e.*, the villains—should strive after originality. The day of the black-moustached-hair-parted-in-the-middle-and-silver-dusted-at-the-temples wrecker of honest homes is over on the "legitimate," although a visit to almost any picture house will prove that the tradition dies hard, and that many of the actors playing in minor productions—and there must be a beginning to everything—cling to

the old scowl and make-up with the same hopeless faith as the heroine used to adopt a plain black dress, with a low cut neck, on her arrival in the gay metropolis, after the sad episode that made her a wanderer from her village home. . . . That scowl and "make-up," that black dress with its attendant shawl—the latter useful either to cover a mysterious baby, convey the household goods to the pawnshop, or keep the hero's dinner warm—were the "hall-marks" of their respective lines twenty years ago; but the coming of photo-illustrated journalism has taught the world that the visage of black villainy may be as beautiful to look upon to the ordinary person as that of purity may be plain and interesting.

In real life, most of the world's great heroes and heroines have been plain homely people, whom anyone would be pardoned for passing in a crowd.

WIG FIXING.

When using a wig, the most important thing of all in pictures is to see that it is a tight and perfect fit over the forehead and round the ears, and long enough at the back to cover the wearer's hair.

Especially cautious has one to be when making-up for Chinese and other racial characters.

Having selected your "wig," hold it by the first finger and thumb of each hand, and, inclining your head slightly forward, draw it on backwards, until the bottom edge of the wig covers your own hair and the forehead piece fits tightly and smoothly over your forehead.

A little spirit-gum painted just under the joining line of the wig and the forehead will always secure the actor against wig slipping and movement.

When the wig fits perfectly, shade the join well over with No. 5 until it is quite invisible. Then, the rest of the make-up being complete, powder over lightly in the usual way.

Learn to make your own hair adaptable; a different style of parting will often give a new light on the character of the face, and various types can be suggested—for instance, with the hair brushed straight back and without parting we have the “musician,” or rather the popular idea of one; while when brought down over the brow it is reminiscent of the East-End rough, or, if the face is smiling, of the honest coster.

MOUSTACHE AND BEARD FIXING.

Usually there are two kinds of moustaches to be found in the “green room.” One, ready made and mounted on fine linen, is ready for sticking upon the face with spirit-gum, and the other merely a roll of crêpe hair, from which has to be cut with a pair of scissors the amount of hair required to make the desired adornment. The former is old-fashioned and, with its “flat” effect, seldom natural. With the second and most common method, after cutting off sufficient hair from the roll it is necessary to thin it out by pulling it all apart with the fingers. After this, it should be rolled between the hands until it represents a badly-formed moustache.

The moustache or roll should be cut into two equal pieces, and each half, after a rough trimming, should be stuck upon each side of the upper lip with spirit-gum, leaving a slight natural space under the nose.

It will be found best to paint the required parts of the lip first with spirit-gum, and then, when it is very nearly dry, apply the hair and press it on gently with a dry towel. After it has been fixed properly and securely, trim it to the desired shape with a pair of scissors.

In the case of a beard, paint the face with the spirit-gum and apply the hair where necessary, pressing on in the usual way and trimming it afterwards.

Remember that very often the less crêpe used the better the result in inexperienced hands, and in these

days the moustache favoured by young and middle-aged and even elderly devotees to "face fungus" is generally of the slight, carefully trimmed order, with just a suspicion of fluffiness. Heavy moustaches can safely be left to burlesque characters, such as the "irate parents" and "peppery" military men beloved by the producers of comic features.

Beards are a snare, the manifold workings of which can only be escaped by the experienced. Again we would say take your guide from Nature, and don't be turned from your allegiance to her by any costumier with his gauze and thin wire atrocities. . . A good wrinkle for the man who wishes to don a good-looking beard is to do it in three pieces—first the chin piece, thicker than the rest, and then the two sides, gradually trimming or "shading" these latter away to practically nothing as the ears are reached. Under the jaws the same eliminating process must be carried out, and the finish can be done successfully by a gradual mixture of crêpe and grease paint until the "shading" comes to vanishing point upon the throat.

A particularly hard type of make-up to obtain is that of the unshaven old man, but a very good effect can be got by first making up for a general unshaven appearance, next applying a layer of spirit-gum over the powdered grease-paint, and lastly a sheet of *good* cotton-wool; then when all is dry remove the cotton-wool completely, and trim away the hairy residue which will be left.

A great artist, given the necessary age, would, however, doubtless court social ostracism and the suspicious glances of the police by going unshaven until such time as his disreputable appearance suited the requirements of the work on hand. But we cannot all be great, and there might be those at home who would resent the sacrifice of respectability solely for art's dear sake.

REMOVAL OF THE MAKE-UP.

The first thing to do when cleaning time comes is to remove all costumes and clothes (as when first making-up), thus preventing the risk of greasing them.

Next remove the wig (if worn) the same way as it was put on, and pull off gently all moustache and whiskers there may be—as much as will come off without causing any undue discomfort. With the gauzed back variety a sharp tug will be found best, for these have a habit of clinging like barnacles and slow and careful handling only prolongs the agony.

Then take the cold cream or cocoa butter and completely cover the face with it, massaging it into the eyes and all other crevices and hollows.

Then with the grease towel rub the whole mixture off the face, leaving it as free from grease and paint as possible. Finally, with the aid of a little water (hot if obtainable) and good soap, the actor will find himself transformed once more into his clean and happy self.

* * * * *

The above hints, incomplete as they may be, will provide our amateur with a groundwork on which to start, but as time wears on, and little by little he leaves the novice stage and blooms into the full-blown professional, he will find out many wrinkles for himself—some old as the hills, others prize secrets of his own, to be imparted presently to his friends.

From his older *confrères*, with whom by now he is on terms of good fellowship, he will also receive much help and guidance, until at last, being in the full power of his ripe experience and able to offer advice—though it may not be often taken—he will look back to the dim days of his first entrance into the wonderful mystic world and laugh at the laborious efforts, the disheartening “bloomers” of long ago, the

infantile lessons in walking which the strict discipline of the producer insisted on and without which he would never have got within sight of the winning post or seen his own name writ largely on the hoardings as being "featured" in So-and-So's stupendous production of—well—So-and-So.

CHAPTER XVI.

Wardrobe Required by the Film Actor.

THE artiste's wardrobe is another highly important and indispensable factor towards success. The clothes need not necessarily be all new ones, but they must be of a good and modern cut, and, above all else, fit perfectly. The following list will be found to be fairly comprehensive :

Two or three well-cut lounge suits at least—one dark, and two light-grey patterns being most suitable for taking well.

Evening dress, gloves, shoes, opera hat, or cloak and hat.

Morning coat, striped trousers, yellow gloves, shoes, cane, and silk hat,

A frock coat suit is also useful. A white or cream flannel or twill suit is sometimes required.

Riding breeches, leggings, and general riding outfit.

A various collection of odds and ends, such as a monocle, and a fob chain, usually complete the wardrobe.

Dress shirts and white evening dress vests should be a cream or creamy yellow colour. They will then photograph a soft white upon the screen and not throw a luminous glaze over the figure and features of the actor, as the ordinary white garments usually do.

FANCY AND HISTORICAL COSTUMES.

These, along with uniforms and expensive wigs, are usually supplied by the company, who, as a rule, hire them for the occasion from the various theatrical costumiers for the period for which they are required. The wise player, however, will possess a few articles of historical costume of his own—boots, for example. It is not unusual for a costumier to receive an order for

one particular size and send another, and even when the alleged right size is sent it may well be found that the fit is far from comfortable. The possession of Cavalier and other boots, as well as ruffles, articles of jewellery, etc., will come in very handy. They need not be expensive, and can often be picked up for a mere song.

Tights should always, for reasons not necessary to specify here, be the property of the player who has to wear them.

To a woman's wardrobe there is absolutely no limit. We have read of some of our great stars possessing hundreds of dresses—in every shade of style, colour, and material, and from rags to a Coronation gown. The clever needlewoman, will be able to jog along with quite a small wardrobe in comparison. It must include, of course, indoor and outdoor, morning, afternoon and evening frocks, gowns, underskirts, hats, and gloves but many dresses might be adapted and made quite satisfactorily with a little alteration for any number of film-play appearances.

CHAPTER XVII.

Employment, and How to Obtain it.

HAVING mastered the preceding pages, you will place the book down and doubtless dream of the future when all the good things we have hinted at within will be *au fait accompli*; then from your dream you will spring sooner or later with the depressing thought, "Yes, it's easy, wonderfully easy on paper, but how am I to make a start? How can I get an engagement and so reach hailing distance of the fulfilment of my ambition?"

Well, firstly, the aspirant must remember that there is no royal road to success; that although luck or some freak of fortune may drag you momentarily into the light, not once in a thousand times does such success last either in pictures or elsewhere. No, you must start from the bottom of the ladder—grope about until your hands get firmly on the lower rung, and then work steadily upward through the crowd of mediocrity. The bottom of the ladder is always crowded—overcrowded—until men and women fall and die by the way of sheer stagnation; but there is always room, and lots of it, at the top for those who, by honesty of purpose, pluck and perseverance, emerge scathless from the ordeal.

Secondly, you must go about what we will now presume is your life's business in the only way possible—the right way. From the moment of your decision, pitfalls will spring into existence all around you.

The advertising columns of the very paper in which you read of Miss A's mansion bought with a little of the proceeds of a few years' picture work, or of Mr. B's proposed trip around the world, may contain the advertisements of unknown philanthropists who, careless of their own fortunes, wish only to place others where they can

soon enjoy the same comforts and extravagances of their favourites. All you have to do is to write to a "box office" number—for philanthropists are notoriously averse to having their identity published—and full details will be sent you forthwith.

You write, and in due course receive a booklet which tells little that you want to know, but much of the philanthropist's previous success; it will also contain testimonials from those he has placed "where they are," but, as though it was a custom of the profession, they also will be strictly anonymous. . . . The one clear point about the whole thing will be that in return for a certain number of guineas the secret will be imparted to you in the form of a course of lessons at the termination of which—the philanthropist evidently being one at whose bare word the haughty film producers of the land bow down and grovel—a lucrative engagement is guaranteed!

We take it that you are possessed of common-sense as well as histrionic ambitions, and having read and digested the booklet, you use it as pipe-lights and in a few days forget all about it; but your unknown friend does not forget *you*. No! Even against your will, the philanthropist is determined to put you on the right path, and so he writes again in yet a more easy friendly strain. He knows that you have the divine fire in you; that all you want to plant you far above the heads of Charlie Chaplin or Mary Pickford is a slight impetus, and that impetus he is willing, nay eager, to provide at half the original figure—it is the unknown's birthday or something of that sort, and the fact of it makes him more than ever zealous in his love for his fellow-men. Your money is nothing to him; he only wants that as a guarantee of corresponding zeal, a little proof that he is not going to sow the good seed on anything but fertile ground.

Light pipes or fires with that communication also, and

do the same with any other "follow-up," even to the last, which will probably angrily demand a small sum of money in return for waste of time and office expenses.

The attractions of some "School of Cinema Acting" may appeal strongly, but here again you must be wary. True, there are schools who do teach, and teach in properly conducted studios, honestly placing their pupils when proficient, or refusing further fees when careful watching has convinced the principals of the sheer uselessness of going on; but these are few and far between, and the great majority are simply concerns who crave for your money, but who, like the "anonymous one," strive hard to put your welfare first, failing only in your interest and thinking of their own when they find, to use the vernacular, that "you aren't having any."

With the spread of the industry, these places have grown in number, and while the game lasts the profits must be considerable.

One of the "schools" which came under our personal notice had its headquarters and "studio" (?) at the top of an old house in a sleepy Surrey village. Under a high-sounding name they advertised for artistes to complete the cast for a series of pictures the company required, including several "refined amateurs."

On the date of our visit we climbed the stairs and entered the studio unannounced. There we found the "victims" standing listlessly around. Not a man was to be seen. They were all girls of a poor class who had been caught by the ad., and many of whom had thrown up good situations to pursue the fame the shark had said was surely awaiting them. Each and all had parted with a sum of money, and, although some of them had been "pupils" for several weeks, they had received no instruction, unless a course of "how (*not*) to make up" by the professor's assistant—an illiterate woman who might have once been a "show girl" in pantomime—could be called such.

The morning "make-up" lesson was just over, and there they stood in that dismal room devoid of furniture, while the raddle and rouge upon their cheeks only accentuated the growing doubt in their eyes.

Twenty-four hours later the end had come; the instructor and his charming friend had got clean away, but the "pupils" were left—homeless, penniless, at the mercy of a tide which leaves little save derelicts in its wake.

No! Make up your mind to start on the *right* path and stick to it, until by perseverance you at last get a hearing and the opportunity to show what you are worth.

Of course, the artiste who has already had some legitimate appearance has the best chance of getting a hearing right away. In all probability he has friends who have made good in the picture world, or old managers under whose banner he has served are interested in the commercial side; he knows agents "who may be in the know," and he frequents clubs and other places where he is sure to hear something which is likely to put him on the right track, and—if he is of any note—in all probability the producers themselves have already approached him.

But to the raw amateur, such as we will assume you are, devoid of influence or knowledge, it is not so easy. Your best plan is to write direct to the firm of your fancy, addressing your letter to "The Producer" (if you have a professional friend or acquaintance who will give you a letter of introduction, so much the better), asking for a small part or a "walk on" in some forthcoming production.

Your letter should set out *briefly* your age, height, breadth, athletic attainments, and any other personal matter which you think may be of use. You should also enclose two recent and good photographs of yourself—one full face, the other profile.

Under no consideration should you worry the man for whom your letter is intended with cheery chatter about what you *have* been or what your parents are or were, or what your friends think of you as an actor. If by any chance you are the relative of some great bygone artiste then you might casually mention it, for years ago the great man who is judicially making your decision might have known the relative, might even by some chance have been helped by the very person mentioned. If that be so—well, producers are human after all, and sentiment sometimes creeps into the studio just as it contrives to pass the grim and suspicious guardian of the legitimate stage-door. Mention of the once well-known name may arouse interest, and when interest is aroused much has been done toward ultimate success.

Don't call at the studio, and if you do and "No" happens to be your answer, don't argue. Leave that man alone, and plucking up your courage, cross to attack the opposition show on "the other side of the street."

But perhaps your arrival will synchronise with some disappointment in the cast, then you may be just the man (or woman) wanted, and the magic portals will open wide for you.

Perhaps after weeks of disappointment your engagement will come accidentally, suddenly—and many of our greatest have fallen into studio fame, as it were. If the opportunity comes in this way, get a good grip and don't leave go. Fate has played the trump card on your behalf, and it's up to you to either "make good" or quit a profession that has no use for you if you fail.

Once you have gained your first engagement, it rests entirely with yourself. When the film is run through for the approval of the manufacturers, your performance—even though it be only a saunter across a ball-room floor—may claim their attention for a second, and

you may find yourself elevated to the possession of a real small part for the next production.

One more scrap of advice before we close this chapter. Don't expect a fortune for years to come; be content with the modest salary even the highest star has known, and never forget that the motto of the man or woman who means to reach the top is for ever—

Work ! WORK !! WORK !!!

CHAPTER XVIII.

The Film Studio Directory.

A NASTY barrier to your progress may be that although you know how to write out for work, you have not the slightest idea of where to write. Therefore we append a very complete and informative list of all those manufacturing firms with whom your application for employment would be carefully and courteously considered; and in addition are included studios which are let out for short periods to various people for film productions:—

FILM COMPANIES AND STUDIOS IN OR NEAR LONDON.

AEROFILMS, LTD.

The London Aerodrome, Hendon, London, N.W. 9

A Company formed for the purpose of producing pictures in which aeroplanes are extensively used and also for supplying aeroplanes and aviators to producers for their own productions.

ALLIANCE FILM CORPORATION, LTD.

STUDIOS—St. Margaret's-on-Thames, Middlesex.

LONDON OFFICES—74-76, Old Compton Street, W.

A new producing concern which has taken over and entirely re-fitted the London Film Company's studio.

— Film artistes should send in photographs (postcard preferred) with full particulars to the "Casting Department."

The "London" studio was opened about seven years ago and some of the finest British productions we have had have emanated from there. It is one of the largest and most completely equipped studios in Great Britain. St. Margaret's Station (L. and S. W. Ry.) is immediately opposite the studio.

ARTISTIC FILMS, LTD.

LONDON OFFICES—93-95, Wardour Street, W. —

An important firm (late Lucoque, Ltd.), whose splendid picture plays have included *She*, produced by Will Barker, at the Neptune Studios, *The Four Feathers*, *Beau Brocade*, *Tatterley*, several of H. Rider Haggard's novels and various other productions.

ASTRA FILMS, LTD.

LONDON OFFICES—89-91, Wardour Street, W. I.

BARKER MOTION PHOTOGRAPHY, LTD.

STUDIO—West Lodge, Ealing Green, W.

The studio is famous as the home of many "big" film spectacles such as *Sixty Years a Queen*, *Jane Shore*, and *The Flag Lieutenant*, three of Barker's biggest picture enterprises. The studio is a large one, and is reached by District Railway to Ealing Broadway.

BRITISH ACTORS' FILM COMPANY, LTD. (Associate Company with Alliance Film Corporation.)

STUDIOS—Melbourne Road, Bushey, Herts.

LONDON ADDRESS: Grafton House, Golden Square, London, W.I.

BRITISH PICTURES, LTD.

STUDIO—Tuilerie Street, Hackney Road, London, E.2.

THE BRITISH AND COLONIAL KINEMATOGRAPH COMPANY, LTD.

STUDIO—Hoe Street, Walthamstow, E.

LONDON OFFICES—33, Endell Street, Covent Garden, W.C.

One of the largest studios in Great Britain. It was originally a skating rink and has proved to be an ideal building for picture-play-making. Huge and wonderful scenes, employing hundreds of people, have been played under its roof, and a visit to the studio

on a really busy day is an education in itself. The building is about six minutes' walk from Hoe Street Station (G.E. Railway), and motor-'buses from the West End (fifty minutes' journey) pass the doors.

BROADWEST FILMS, LTD.

CHIEF STUDIO—245, Wood Street, Walthamstow, E.
LONDON OFFICES—175, Wardour Street, W.

The large Walthamstow studio was opened a few years ago by Broadwest, and is fitted up in the most complete fashion. They make a feature of screen adaptations of famous novels and stage plays. Nearest station is Hoe Street, G. E. R., and 'buses from the City and West End go almost to the doors (see also Esher and Windsor Studios).

BRILLIANT FILM COMPANY.

OFFICES—12, Archer Street, London, W.1.

Newly formed company, which intends to specialise in producing pictures on actual spots around which the stories are written.

CENTRAL FILM PRODUCING Co.

STUDIOS—Eel Pie Island, Twickenham, Middlesex.

CLAPHAM ROAD STUDIO, S.W.

A modern building comparatively recently fitted for film production. Its entrance is in Cranmer Court which runs alongside Clapham Road Station (L.B. and S. C. and S. E. Railways), and is easily and quickly reached by tram or 'bus from the West End or City.

CLARENDON FILM COMPANY.

STUDIO—Limes Road, West Croydon.

The original building has been greatly enlarged and is now quite an important one. Nearest station is

Selhurst Station (L.B. and S.C. Railway), from whence it is a matter of ten minutes' walk ; or West Croydon, and thence by tram.

DAVIDSON'S FILMS.

STUDIO AND OFFICES—588, Lea Bridge Road, E.

A large and well-equipped building standing just off the main road and not a great distance from the B. and C. Hoe Street studio. Thrilling detective dramas of the "Sexton Blake" and "Lieut. Daring" type and many big modern photoplays have been produced by this firm. It is quite close to Lea Bridge Station (G.E. Ry.), and motor-buses from London pass the door.

DIAMOND SUPER-FILM CO.

OFFICES—101, Hatton Garden, London, E.C. —

EAST AND WEST FILMS, LTD.

Anglo House, Litchfield Street, London, W.C.2.

A concern formed to produce specially pictures of the East, although films of other descriptions may also be undertaken. Their first big proposition, in which Sir Thomas Lipton is interested, is *The Life of Buddha*.

ESHER STUDIO.

A large glass and brick building recently extended. At the present time it belongs to Broadwest Films, Ltd., who sometimes rent it to other producers. The surrounding country is open and ideal for film work. About ten minutes' walk from Esher and Walton Station (L. and S.W. Railway).

FAMOUS PICTURES, LTD.

STUDIO—Woodlands, Great North Road, Whetstone, Herts.

LONDON OFFICES—76, Finsbury Pavement, E.C.2.

Producers of historical and modern photoplays.

Nearest station to the studio is Whetstone (G.N.Ry.), or it can be reached by tube to Golders Green (Hampstead line) and from thence by tram.

FAMOUS PLAYERS-LASKY BRITISH PRODUCTIONS, LTD.

— STUDIOS—Poole Street, Islington.

OFFICES—166-170, Wardour Street, London, W.1.

THE GAUMONT COMPANY, LTD.

STUDIO—Lime Grove, Shepherd's Bush, W.

LONDON OFFICES—5 and 6, Sherwood Street, Piccadilly Circus, W.

This is the famous French company, who also have studios in France and America. The Shepherd's Bush building is a fine large one, the sides and roof being almost entirely of glass, in spite of which, however, artificial light is practically always in use during "camera" time. The studio is about five minutes walk from Shepherd's Bush Tube and Metropolitan Railway Stations, and is on the motor-'bus route.

† GEORGE CLARK PRODUCTIONS, LTD.

STUDIO—115, Ebury Street, Victoria, S.W.

OFFICES—41, Ebury Street, Victoria, S.W.

This large and up-to-date studio is situated in the heart of London and is specially convenient for players who live in or around the Metropolis. Some splendid pictures have been turned out by this company, which is comparatively new.

HARMA FILM CO., LTD.

STUDIOS—Limes Road, Croydon.

LONDON OFFICES—101, Wardour Street, London, W.1.

The original studio has been greatly enlarged, and is now quite an important one and some excellent productions have been made under the Harma regime. The Clarendon Company, to whom these studios originally belonged, has been merged into Harma and Company.

THE HEPWORTH PICTURE PLAYS, LTD.

STUDIOS—Hurst Grove, Walton-on-Thames, Surrey.

LONDON OFFICES—2, Denman Street, Piccadilly Circus, W.

The oldest and one of the most important British picture-play companies. Was started by Mr. Hepworth in 1898. The original building contains two fine studios fitted in the most complete and up-to-date manner possible, and larger studios are being erected. They have a permanent stock company, but extra artistes are being constantly engaged according to production requirements. Nearest station is Walton (L. and S.W. Ry.) and from there a motor-bus takes one close to the studios.

IDEAL FILMS, LTD.

STUDIO—Boreham Wood, Elstree, Herts.

LONDON OFFICES—76 and 78, Wardour Street, W.

“Ideal” productions are owned by the famous Renting Company of Wardour Street. They make a feature of well-known novels and stage plays, and have at various times engaged such stage stars as Sir John Hare, Sir George Alexander, Lady Tree, Ellen Terry, Sir Johnston Forbes-Robertson, and a host of others.

Magnificent modern building specially built for film production. The surrounding country is particularly fine and comes in extremely handy for “exteriors.” Nearest station, Bushey (L. and N.W. Railway), about ten minutes’ walk to the studios.

THE LONDON FILM CO., LTD.

LONDON OFFICES—199, Piccadilly, W.

(See also Alliance Film Corporation.)

MASTERS FILMS, LTD.

STUDIOS—Weir House, Broom Road, Teddington.

OFFICES—6-7, Piccadilly Mansions, London, W.I.

Producers of many popular British pictures.

PATHE FILMS, LTD.

OFFICES—103-9, Wardour Street, London W.I.

PROGRESS FILM COMPANY.

— STUDIOS—Bungalow Town, Shoreham-on-Sea.

LONDON OFFICES—101, Wardour Street, London, W.I.

REARDON BRITISH FILMS, LTD.

STUDIOS—Princes Studios, Kew Bridge, Brentford, Middlesex.

REUBENSON'S ALL-BRITISH PICTURES, LTD.

OFFICES—13, Gerrard Street, London, W.I.

Producers of first British serial, *The Great London Mystery*.

SAMUELSON FILM MANUFACTURING CO.

— STUDIO—Worton Hall, Isleworth, Middlesex.

The studio is part of an old mansion standing in its own beautiful and park-like grounds, which have, of course, been utilised for many outdoor scenes. Some of the biggest British screen successes have been produced here. Nearest station, St. Margaret's (L. & S.W. Ry.).

STOLL PICTURE PRODUCTIONS, LTD.

STUDIOS—Regent Studios, Park Road, Surbiton; and also immense new studios at Temple Road, Cricklewood, N.W.

LONDON OFFICES—155-157, Oxford Street, London, W.1.

Although comparatively new, this concern is now amongst the foremost producing concerns in this country, having achieved this result in a remarkably short space of time. Adaptations of famous and popular works are chiefly produced.

Surbiton Station on the London and South Western Railway is five minutes' walk from the studio.

TRANS-ATLANTIC FILM CO., LTD.

OFFICES—37-39, Oxford Street, W.

The London company controlling here the many productions at Universal City. They have produced several British pictures in and out of London, but have no fixed studio address at present.

VARIETY FILMS, LTD.

OFFICES—12, Garrick Chambers, Charing Cross Road, London, W.C.2.

WELSH, PEARSON AND CO.

STUDIOS—31, Craven Park, Harlesden, London, N.W.

LONDON OFFICES—3-6, Rupert Street, London, W.1.

Producers of the now world-famous film production, *The Better 'Ole*, and other picture plays.

THE WINDSOR STUDIOS.

STUDIO—Bromley Road, Catford, S.E.

Now taken over by Broadwest. Catford is reached by the South Eastern Railway, and by tram or motor-bus from London.

WORLD'S BEST PICTURES.

OFFICES—35-36, Piccadilly Mansions, Piccadilly Circus, London, W.1.

PROVINCIAL FILM PRODUCERS.

ACE FILM PRODUCING COMPANY, Thornliebank, Glasgow.

BIRMINGHAM FILM PRODUCING Co., LTD.

OFFICES—88, John Bright Street, Birmingham.

BOHEMIA FILM Co.

OFFICES—13, Victoria Street, Blackpool.

BULLEN AND BROOME FILM Co.

OFFICES—43, Zig-Zag Road, Wallasey, near Liverpool.

CAIRNS TORQUAY FILM Co., LTD., Watcombe Hall, Torquay.

CENTRAL FILM PRODUCING Co., Central Hall, Lincoln.

DEBENHAM AND Co., Topical House, 5, Clifford Street, York.

FILM Co. OF IRELAND, 34, Dame Street, Dublin.

GENERAL FILM SUPPLY, 17, Great Brunswick Street, Dublin.

GREEN'S FILM SERVICE, 182, Trongate, Glasgow.

MANCHESTER FILM PRODUCING Co., 64, Victoria Street, Manchester.

MIDLAND ACTOR'S FILM PRODUCING Co., LTD., 76, Broad Street, Birmingham.

NATIONAL FILMS, LTD., 2, Burgh Quay, Dublin.

SHEFFIELD PHOTO Co., 95, Norfolk Street, Sheffield:

TOWER FILM Co., 35, Blackfriars Street, Manchester.

It should be noted that the foregoing lists were complete at the moment of going to press, but changes and additions are constantly being made, and even as we write we hear of several contemplated new producing "plants."

* * * *

Our task is ended.

May the day not be far distant when, all unknowing of the part we have played in your success, we may sit in the darkened theatre and applaud you as the bright particular star of some new five-reel "feature" film.

MAY GOOD LUCK ATTEND YOU!

A DIRECTORY OF FILM COMPANIES ABROAD.**AMERICAN FILM PRODUCERS.**

ARBUCKLE COMEDIES, Lehrman Studio, Culver City.

ARISTO PRODUCTIONS, Hollingsworth Buildings, Los Angeles.

BANKS-FITZHUGH LEE MOTION PICTURE Co., 1225, Central, Los Angeles.

BARRISCALE FEATURE Co., 5341, Melrose, Hollywood.

BELL AND HOWELL Co., 6522, Hollywood Boulevard, Hollywood.

BRENTWOOD FILM CORPORATION, 4811, Fountain Avenue, Hollywood.

BRUNTON STUDIOS, INC., 6341, Melrose, Hollywood.

CHRISTIE FILM Co., 6101, Sunset Boulevard, Hollywood.

CLIFFORD PHOTOPLAY Co., 5813, Santa Monica Boulevard, Hollywood.

- CLIMAX Co., Merritt Building, Los Angeles.
CLUNES FILM PRODUCING Co., 5350, Melrose, Hollywood.
COMIQUE FILM Co., 1723, Alessandro Avenue, Hollywood.
COMMUNITY FILM CORPORATION, Marsh-Strong Building, Los Angeles.
CORONA CINEMA Co., Baker-Detwiler Building, Los Angeles.
DEMOCRACY FILM Co., 1125, Central Avenue, Los Angeles.
EXHIBITOR'S MUTUAL DISTRICT CORPORATION, 825, S. Olive, Hollywood.
D. FAIRBANKS PICTURES CORPORATION, 5320, Melrose, Hollywood.
FAMOUS PLAYERS-LASKY CORPORATION, 1520, Vine Street, Hollywood.
FAMOUS PLAYERS-LASKY CORPORATION, Morosco Studio, 201, N. Occidental, Hollywood.
FRANCIS FORD FILM Co., 1919, S. Main, Hollywood.
FOX FILM CORPORATION, 734, S. Olive, Hollywood.
FOX STUDIOS, 1417, Western Avenue, Hollywood.
HARRY GARSON STUDIO, 1845, Alessandro, Hollywood.
GOLDWYN PICTURES CORPORATION, Culver City.
D. W. GRIFFITH STUDIOS, Sunset Boulevard, Hollywood.
HAWORTH PICTURES CORPORATION, 5341, Melrose, Hollywood.
HERMANN FILM Co., Security Building, Los Angeles.
HOLLYWOOD STUDIOS, INC., 6612, Santa Monica, Hollywood.
HOME ART FILM Co., Investment Building, Los Angeles.
DAVID HORSLEY STUDIOS, 1919, S. Main, Hollywood.
AL JENNINGS PROD. Co., Bumiller Building, Broadway, Los Angeles.
L-KO MOTION PICTURE Co., 6100, Sunset Boulevard, Hollywood.
L. A. MOTION PICTURE Co., 215, E. Washington, Hollywood.
MACAULEY MASTER PLAYS Co., Baker-Detwiler Building, Los Angeles.
KATHERINE MACDONALD PICTURE CORPORATION, 904, Girard, Hollywood.
METRO PICTURES CORPORATION, 1025, Lillian Way, Hollywood.
MITCHELL LEWIS PRODUCTIONS, Mason Building, Los Angeles.
MIXVILLE STUDIO, 2450, Teviot, Hollywood.
MOROSCO STUDIO, 201, N. Occidental, Hollywood.
MOTION PICTURE PRODUCERS' ASSOCIATION, 616, S. Hill Street, Los Angeles.
NATIONAL FILM CORPORATION, 6107, Santa Monica and 1116, Lodi, Hollywood.
N.Y. MOTION PICTURE CORPORATION, Currier Building, Los Angeles
WM. OTIS PRODUCING Co., 753, Boyle, Hollywood.
PALMER PHOTOPLAY CORPORATION, Hellman Building, Los Angeles.
PARALTA PLAYS, 5341, Melrose, Hollywood.
PARAMOUNT PICTURES, Marsh-Strong Building, Los Angeles.
PHOTO PLAYERS' EQUITY ASSOCIATION, 4518, Hollywood Boulevard, Hollywood.
PHOTO PLAY SERVICE Co., Black Building, Los Angeles.
POPPY COMEDIES, 753, Boyle, Hollywood.
ROLIN FILM Co., 406, Court, Hollywood.
ROMAYNE SUPER-FILMS Co., Marsh-Strong Building, Los Angeles.

MACK SENNETT FILMS CORPORATION, 1712, Alessandro, Hollywood.
 SWASTIKA FILMS Co., 524, S. Spring Street, Los Angeles.
 BLANCHE SWEET FEATURE Co., 1845, Alessandro, Hollywood.
 TRIANGLE FILM CORPORATION, 645, S. Olive, Hollywood.
 UNIVERSAL FILM MANUFACTURING Co., Universal City.
 VITAGRAPH Co., 1708, Talmadge, Hollywood.
 WILLIS AND INGLIS, Wright and Callender Building, Los Angeles.
 CLARA K. YOUNG FEATURE Co., 1845, Alessandro, Hollywood.
 BULL'S-EYE FILM CORPORATION, 1329, Gordon, Hollywood.
 LLOYD CARLETON PRODUCTIONS, 1919, S. Main, Hollywood.
 CHARLIE CHAPLIN STUDIO, 1416, La Brea Avenue, Hollywood.
 CINEMART Co., 1105, El Centro, Hollywood.
 ELLIS PRODUCTIONS, Culver City.
 JESSE D. HAMPTON STUDIO, 1425, Fleming, Hollywood.
 W. S. HART STUDIO, 1215, Bates, Hollywood.
 THOS. INCE STUDIO, Culver City.
 INTERNATIONAL FILM SERVICE, INC., 520, S. Broadway.
 MENA FILM Co., 418, Fountain, Hollywood.
 METRO PICTURES CORPORATION, 900, Cahuenga, Hollywood.
 MARY PICKFORD Co., 5341, Melrose, Hollywood.
 SCREEN TELEGRAM, 520, S. Broadway, Los Angeles.
 UNIVERSAL CURRENT EVENTS, 520, S. Broadway, Los Angeles.
 LOIS WEBER PRODUCTIONS, 4634, Santa Monica, Hollywood.
 HAROLD STORY WRIGHT PICTURE CORPORATION, 1511, Cahuenga,
 Hollywood.

Foreign Film Producers:—

ITALIAN FILM PRODUCERS.

ROME.

APPIA FILM, 24, Via Appia Nuova.
 ARCANA FILM, 2, Via Delle Carrozze.
 BERNINI FILM, 46, Via Nazionale.
 CÆSAR FILM, 51, Via Carlo Fea.
 CAPITOLIUM FILM, 188, Via Nazionale.
 CASTELLI TESTRO FILM, 48, Via Appia Nuova.
 CELIO FILM, Giardino Zoologico.
 CHIMERA FILM, Via Alibert N.I.
 CINEGRAFICO FILM, 42, Via della Madolalena.
 CINES FILM, 51, Via Macerata.
 COLLOSEUM FILM, 12, Via Grigoriana.
 D'AMBRA FILM, 8, Via SS. Giovanni e Paolo.
 DO-RE-MI FILM, 9, Via Torino.
 ELIA FILM, 29, Via dei Lucchesi.
 ETRUSCA FILM, 36, Via Palermo.
 FERT FILM, 8, Via Piave.
 FILM D'ARTE, 10, Via Alessandro Torlonia.
 FILMGRAF, 187, Via Flaminia.
 FILMISSIMA, 54 Via Leccosa.

FIORENSIA FILM, 92, Corso Umberto I.
FLEGREA FILM, 18, Via Chieti.
FLORA FILM, 25, Via Otranto.
FLOREAL FILM, 104, Via Agostino De-Pretis.
FONTANA EUGENIO FILM, 123, Corso Umberto I.
GERMIMA BELLINCIONI FILM, 19, Corsa d'Italia.
GLADIATOR FILM, 48, Via Appia Nuova.
GUAZZONI FILM, 7, Viale delle Provincie.
INDUSTRIAL FILM, 47, Via della Via Firenze.
LIBERTAS FILM, 38, Via Isonzio.
MEDUSA FILM, 2, Piazza Adriano.
MERIDIONAL FILM, 12, Via de S. Vincenzio Anastasio.
MINERVA FILM, 400, Corso Umberto I.
MYRIAM FILM, 183, Via del Tritone.
NOVA FILM, 11, Via Antonio Scialoja.
NOVISSIMA FILM, Stabilimento Via Alfreolo Baccarini.
OLIMPUS FILM, 333, Corso Umberto I.
PALATINO FILM, 8, SS. Giovanni e Paolo.
PERSEO FILM, 59, Via Flaminia.
PHŒBUS FILM, 210, Via del Tritone.
POLISTOR FILM, 39, Via di Ripettor.
QUIRIMUS FILM, Via Privata di Via Nomentana.
RINASCIMENTO FILM, Vicolo Parioli, Villino Franchetti.
ROMANIN FILM, 51, Via Milazzio.
SANTONI DANTE E Co., FILM 4, Via Nicolo Porpora.
SETTE COLLI FILM, 285, Corso Umberto 285.
TESPI FILM, Villa Flora Via Forli.
TIBER FILM, Vicolo 3 Madoune Villa Sacchetti.
VELIA FILM, Vicolo dello Scorpione Porta S. Giovanni.
VICTORIA FILM, 11, Corso d'Italia.
ZENIT FILM, 14, Via delle Finanze.

FLORENCE.

MONTALBANO FILM, 6, Via Vecchietti.

MILAN.

LEONI FILM, Corso Venezia, 11.
ESPEDIA FILM, 32, Via Torino.
MILANO FILM, Stabilimento Milano Bovisa.
ARMENIA FILM, 43, Via Boccaccio.
CINA DRAMA, 5, Via di S. Dalmazio.
FORTUNA FILM, 14, Via S. Paolo.
LYDIAUNE FILM, 19, Via Leopardi.
LOMBARDA FILM, 18, Piazzale Magenta.
RAGGIO FILM, 1, Via Solferino.
ROSA FILM, 28, Via Monte Napoleone.
S.T.A.—SOCIETA ITALIANA PER PRODUZIONI CINEMATOGRAFHE, 19,
Via Leopardi.
SILENTIUM FILM, 8, Via Silvio Pellico.
LEONARDO DA VINCI FILM, 19, Via Spadori.
ZANOTTA FILM, 22, Piazza Duomo.

TURIN.

- DE GIGLIO FILM, 4, Via Principe Tommaso.
 ALBERTINI FILM, 18, Piazza Castello.
 CORONA FILM, 14, Corso Vercelli.
 EDISON FILM, 2, Galleria Natta.
 ETOILE FILM, 19, Via Salazzo.
 GLADIATOR FILM, 8, Via S. Anselmo. Gloria Film, 39, Via Quittengo.
 ITALA FILM, Ponte Trombetta.
 ITALO, EGIZIANA FILM, 52, Via Canova.
 ITALICA FILM, 43, Via Nizza.
 JUPITER FILM, 3, Via Belfiore.
 LATINA ARS, 29, Via Roma.
 PASQUALI FILM, 75, Corso Stupinigi.
 PHOTO DRAMA PRODUCING Co., Grughasco Torino.
 RODOLFI FILM, 14, Corso Vercelli.
 AMBROSIO FILM, 152, Via Rasella.
 SINCLAIR FILM, Torino.
 SAVOJA FILM, 20, Via Asti.

NAPLES.

- LOMBARDO FILM, Via Cimarosa Vomero.
 DEL TORRE FILM, 14, Via Partinope.
 ALBA FILM, 38, Via S. Felice al Vomero.
 DORA FILM, 16, Via di Capua.
 GORENNI FILM, 95, Riviera da Chiaga.
 MOLINARI FILM, 4, Via G. Vacca.
 POLIFILM, Via Cimarosa al Vomero.
 PARIS FILM, Via L. Giordano al Vomero.
 LUCARELLI FILM, Via M. Stabile, Palermo.

BELGIAN FILM PRODUCERS.

- F. PAULSEN AND Co., BRUXELLES-FILMS, 6, Rue des Plantes, Bruxelles.
 SCALDIS FILM, 94, Rue de la Province, Antwerp.

SPANISH FILM PRODUCERS.**BARCELONA.**

- A. CABOT PUIG, Aragon 249.
 ARGOS FILMS (Jose Carreras), Paseo de las Camelias 39.
 BASSO (Federico), Rambla Estudios 8.
 BOSCH, Jose Maria, Plaza Buensuceso 3.
 CASTELLO (Salvador), Falco Film, Industria 202.
 CABOT PUIG, Horta.
 DESSY FILM, Aragon 249.
 ESTRELLA FILM, Universidad 98.
 HISPANO FILMS, Craywinkel 20.
 IRIS FILM, Diputacion 280.
 LOTOS FILMS, Rambla, Cataluna 40.
 OIMPIA FILMS, Rambla del Centro 7.

ROYAL FILMS, Asturias 7.
SOCIEDAD ANON SANZ, Paseo de Gracia 105.
STUDIO FILM, Carretera de Sans 106.

MADRID.

PATRIA FILMS, Conde de Aranda 6.
HISPANO ACTUALIDAD FILMS, Fuencarral 138.
RAFAEL SALVADOR FILMS, Salvador 3.

PORTUGAL.

INVICTA FILMS, LTD., Porto.
LUSITANIA FILMS, Rua de S. Berto Lisbon.
PORTUGALIA FILMS, LISBON.

FRENCH FILM PRODUCERS.

DULAC AND HERLANGER, 188, Boulevard Haussmann, Paris.
GAUMONT, 28, Rue des Alouttes, Paris.
ECLAIR, 12, Rue Gaillon, Paris.
ECLIPSE, 94, Rue St. Lazare, Paris.
PATHE FRERES, 67, Faubourg St.-Martin, Paris.
MERCANTON FILM, 53, Rue de la Michodière.
ROYAL FILM, 23, Rue de la Michodière.
S.C.A.G.L., 30, Rue Louis le Grand, Paris.
L. AUBERT, 7, Rue des Reservoirs, Joinville le Pont, Seine.
JULES VERNE FILM, 37, Rue St.-Lazare.
LOUIS NALPAS, Cimiez, Nice.
PIERROT FILM, 42, Avenue de Neuilly, Neuilly-sur-Seine.
DIAMANT, 18, Faubourg du Temple, Paris.
FILM D'ART, 14, Rue Chauveau, Neuilly-sur-Seine.
BURDIGALA FILMS, 237, Rue Nayrac, Bordeaux.
PHOCEA FILM, 3, Rue des Recolletes, Marseilles.
PLAISSETTY, 10 bis Rue Chateaudun.
PARISIENNE, FILM, 21, Rue Saulnier.
MONTE CARLO FILM, 18, Cite Trevis.

DUTCH FILM PRODUCERS.

ADAM FILM Co., Filmfabriek, Hollandia.
ANGLO-HOLLANDIA STUDIOS, Haarlem, Holland.
B. MULLENS, Filmfabriek, Hague.
WORLD'S INTERNATIONAL FILM OFFICE, F. A. Noggerath.

CHAPTER XIX.

Stars Speak for Themselves.

THE following advice, experiences and opinions of some of the world's best known picture-players, are selected in the main from articles which have appeared from time to time in *Pictures and Picturegoer*. If some of the statements seem a trifle inconsistent, the whole makes interesting reading, and should prove of more or less help to the aspirant for the cinema stage.

For this reason we make no apology for the inclusion of this special chapter.

THE LATE SIR HERBERT TREE.

The purpose of art is to portray human emotion, and the motion-picture does this with a power and perfection directly depending upon the ability of the actor who appears before it. A bad actor produces bad art and a good actor produces good art, and that is all that really needs to be said upon the subject.

In some ways it is pleasing to note the motion-picture has far superior artistic possibilities to those of the legitimate stage. Two of the things invented by D. W. Griffith have been of great assistance in making clear the emotion which the actor is endeavouring to convey—the “cut-back” and the “close-up.” The “cut-back” is a device which inserts into the middle of one scene a brief showing of a previous scene, which is thus made more clear in the mind of the spectator, and which is to reveal to him more deeply the true significance of the scene into which it is inserted. The “close-up” is made by bringing the camera very close to the face of the actor so that every change in his expression is noted instantly. It gives him a tremendous power of delineation—but like most things which bring tremendous power, it brings tremendous

responsibility too. The eye of the camera is the most terrible critic I know. It is absolutely remorseless in the way in which it reveals the weakness of those who appear before it. The camera never flatters—it presents with absolute precision the best and the worst that the actor has to offer.

I believe that any man who is a good actor on the legitimate stage ought to be a good actor before the camera. There are, of course, differences between the two forms of art. The presentation of emotion is essentially the same, but it is done, so to speak, in a different tempo, and an understanding of this tempo has to be acquired. I think I have managed to get a fair understanding of it. I am frequently asked whether the lack of an audience when one is producing scenes before the camera does not constitute a discouragement. With me that is certainly not true. When one is acting before the camera he is acting for posterity, and it behoves him to remember the fact. I need only to think of the thousands on thousands of persons who will see the film after it is completed to get all the inspiration I require.

It is true, of course, that the production of a play requires much more emotional force than is required to go through a single performance upon the stage. It is not possible to create within one's self an emotional crisis in a moment or two; one has to arrive at such a state with a gradual flux. We therefore rehearse each scene several times before the camera begins its work, and that is sufficient as a rule to create the necessary dramatic illusion.

CYRIL MAUDE.

The first time I ever saw myself in moving pictures I had a sensation as though I were looking at my own ghost.

I've discovered two things that I will never do again

in acting either before the camera or the footlights I'll never again cast my eyes heavenward in that sanctimonious manner. It shows the whites of the eyes too plainly; it's quite ugly.

The other thing I'll never do is to play for a film without first seeing myself in "make-up." Those eyebrows are impossible.

THE LATE JOHN BUNNY.

Nothing in the line of amusements has so much variety, so much charm, so much satisfaction in accomplishment for the actor as the moving picture. How can one help but like the work? To begin with, one is in the open air a great portion of the time on the country side, or by the river or sea. When necessity compels one to be indoors there is the comfort of knowing that one is well housed and that the term is short. There is always a change of thought. The very nature of the business keeps one from falling into a rut. That it is not all beer and skittles be assured. The work in the studios under the glass, which concentrates the rays of the sun, is very severe at times, particularly during the heat of summer. Those of us with tender skins actually sunburn without going out of doors.

J. WARREN KERRIGAN.

The art of pantomime is quite as much a study as histrionic art, and as different from it as painting is different from music. The eye alone is your audience in screen work; while eye, ear and often times other senses are yours to work upon in the legitimate theatre. From the actor's standpoint there are two views. The legitimate actor is stirred to his best by the music, the lights, and the crowd. The screen-actor has only the click of the camera shutter for inspiration. Yet the legitimate actor may play a whole season to as many

people as see the screen-actor in a single week. The beauty of the picture-actor's work lies in the fact that his children and children's children may still see him and his work long after he is within "the silent halls."

Among other natural qualifications, picture-work requires a strong physique, for there is no calling that taxes physical endurance so much as the moving-picture camera. One day you may be called to jump a half-tamed broncho over a 40 ft. cliff, and the next you may be ordered to swim through howling surf to shore from a sinking vessel. One must drive a six-horse mail-coach at gallop speed over a mountain road if the scenario calls for it, and if one doesn't happen to know how to drive six horses one can take a day off to learn.

ASTA NIELSON.

I would conjure all cinema aspirants to examine themselves and their capabilities very searchingly before trying their luck. Although there is always room at the top, it must be remembered that very few reach there. The average Englishman and Englishwoman has not the temperament for acting on the stage, let alone before the camera. The fact cannot be reiterated too often that one cannot be *taught* to act any more than one can be taught to be a musician, a painter, a sculptor, or a writer. Art can be trained, developed, nurtured, but never taught. The seed must be there ready to grow; but the seed can never be planted. So, much as the aspirant to the cinema studio feels he or she could act before the camera, I would advise them to seek expert advice, and, if the advice is against their acting, to take that advice in the best spirit. It is such a great mistake to imagine that acting is easy; yet so many people seem to cherish that delusion.

MARGUERITE CLARK.

Out in California way they ask me if picture acting isn't fun. Fun? Get up early, work hard all day in any weather, with more waits than a rehearsal! Then they remind me that I have my evenings to myself. That is true. When I get home, the first thing that I do is to take a bath; then I get into bed, where my supper is brought me, and there I stay till it is time to get up and at it again. No, it is not exactly fun, but it is interesting—very, and I love taking the exteriors. But, inside or out of the studio, it doesn't seem to be a lark. It is good, healthy, hard work, and I take it seriously enough to realise its difficulties.

ADELINE GENÉE.

Acting without words is an art that the modern dancer, and incidentally the picture-player, must study very carefully. Often I have practised how to express perhaps a couple of words for days before I was satisfied with the result of my study. I remember on one occasion, before the production of a new ballet at the Empire some years ago, I had to express in a certain part of it in dumb show a great and sudden surprise. For quite a fortnight I practised the various ways of doing so, but none of them quite satisfied me. One afternoon I saw a girl in the street tap another who was walking just before her on the shoulder. She started, and seemed greatly surprised to see the other. The expression on the girl's face when she stopped and turned round was just what I wanted. When I reached home I practised it until I obtained it exactly. I have often got ideas for expressing emotions in dumb show by thus observing people.

HENRY B. WALTHALL.

I do not even know I am before a camera when I am playing my parts. Of course, somewhere back in my

mechanical brain there is an instinct of some sort that keeps me within the focus of the camera ; but outside of that I think only of the part I am playing. I feel the parts so much that I have no room for anything else in my mind.

BEVERLEY BAYNE.

I do not believe anyone can succeed without thoroughly liking the work. It is a real delight to me. Every play enthuses me just as though it were a real happening. In fact, to me it is a real happening. It is a part of my real life ; as I live every character I represent and actually feel I am that person, I try to be just as natural as I am off the stage. This, I believe, makes the characterisation natural and realistic, which is my conception of art.

SALLY CRUTE.

Pictures are more honest in their criticism than the Press. I make it a practice to see every rôle I appear in. I try to look upon the pictures as apart from myself, and see if I gain the interpretation I intended. If that is lacking, I study to find the flaw. This practice affords an opportunity, too, to find your impression upon the public, which is most helpful ; also to learn the public's likes and dislikes. We of the photo-play feel that we belong to the people. I shall never forget when I saw myself for the first time in pictures. I could not believe that I had made so many unnecessary movements. There I was brushing back my hair, smoothing my dress like a schoolgirl "before the committee," and bobbing my head when it meant nothing. One does not pay attention to this when engaged in a live conversation where the voice counts so much ; but when pictured in cold black and white on the screen they stick out badly. I was amazed at my mannerisms, and stopped them at once.

ROSETTA BRICE.

Did you ever want to see the back of your neck? Sure you did. So does everybody when they're young, and then they find that all they have to do is to hold a mirror at the right angle with another mirror, and there you are—the back of your neck is just as plain to you as the dimple in your chin. Well, that's one of the reasons I became a photo-player; oh, not to see the back of my neck—but to see myself act!

For a long time I had been a picturegoer, and I always thought how perfectly wonderful it would be to see one's self on the screen. It sort of gave me the creeps to think of it, because it really is uncanny—I think every picture-player will agree with me—to suddenly see your very ownie, ownie self walk right out to the foreground and say "Hello" to you! I've never gotten over it, and I daresay I never will fail to feel that little thrill that comes when I see myself on the screen.

Seriously, I had thought of screen work for several years before I sought an engagement with Lubin's. Stage work demanded so much and gave so little—long hours spent between the four walls of a theatre, little or no outdoor life except on short vacations—and I think perhaps it was the call of the outdoor life as much as anything. So I called on the Lubin Company, tried, and began playing leads, my first rôle being in "The Price of Victory," in which I blew up a bridge and was crushed beneath the falling timbers! A fine start, wasn't it? Since then I have played in many Lubin features.

CLARA KIMBALL YOUNG.

It is no longer possible to make an artistic impression in a serious rôle on the screen and use commonplace and trite lines of one's own or the director's improvisation. No doubt you have become accustomed to those commonplace lines used by almost every motion-picture player.

I do not know how many times I see in the pictures the hero or heroine under the slightest stress of emotion frame with their lips that familiar phrase "My God!" Then, too, how many times we see the actor or actress point to the door while their lips unmistakably form the single word "Go!" These are but two illustrations of the habitual use of hackneyed expressions in almost all scenes expressing similar emotions. The habitual motion-picture patrons, it seems to me, are getting tired of that same thing. The time is surely here for a more serious consideration of this part of motion-picture acting. The lines for each scene should be carefully written beforehand and learned as though they were to be pronounced on the stage. They must be written in character to meet the situation and the types acting in it. After I had been told so many times by friends and well-wishers that my enunciation was particularly easy to read on the screen, I determined to make my spoken lines as much a part of my performance as the acting itself.

In every play in which I appear hereafter I am going to learn my written part just as though I was going to play it on the legitimate stage.

EDNA MAYO.

I'm going to make a fearful confession—I'm horribly afraid of the camera. I'm temperamental—wretchedly so. If I stopped to think that I was playing for a picture which perhaps thousands of people will see, I should stop short altogether. Everybody I know says I am whimsical and self-centred. But I have to be. I can remember when I used to go to the Metropolitan Museum with a crowd of art students to make sketches, I nearly always returned with a blank sketching block. I couldn't copy, I wanted to create for myself. I have high ideals and endeavour to attain them. When I am playing a part I am carried by my own acting. I sink right into the

part. There is a conflagration in my brain and a trembling in my limbs that awes me. It's the grip of power to feel that gets such a hold of me, I'm sure.

FRANCIS X. BUSHMAN.

I always feel my audience before me. To be sure, it is a subconscious feeling, as I am naturally taken up with the work. But I act with the view of doing my best work for that audience which eventually will see the films. I have it ever before my mind's eye.

I never felt this so strongly until I made a lecture tour of America, when I found that practically all picturegoers knew the actors on the films they had seen, and looked forward to seeing them again, just as the theatre patrons look forward to seeing the star in the play on the stage.

Thus I have become acquainted with my larger audiences, and they are never very far away from me. On the stage you play to a few thousand at most. In the motion-pictures you play to hundreds of thousands.

Another point I make is to acquaint myself thoroughly with the play and to know the lines—not necessarily verbatim, but so thoroughly that I can improvise my part.

DOROTHY GISH.

Our "camera days" are what Shakespeare called "our salad days," the days when we are green and tender, when we are young. We cannot offer up to the great god "Camera" a mere illusion of youth for youth itself, as they do on the stage. We must give it youth whilst we are young.

After youth goes some of us go upon the stage to play character leads, and some of us stay before the camera to do odds and ends, all of which reminds me of my one great ambition. *It is to cheat the camera.*

I don't mean that I shall always stay young. Mountains of cold cream are consumed in that vain feminine

hope. But I wish and aspire in each succeeding period of my age—my life—to attain to the height of my art for that period.

That is to say, I wish before I leave girlhood behind to play young girls as they have never been played before, so that my creation will live in cold film—that's our immortality, cold film.

Then, when I am a young woman, I want to develop my art so that I will play young womanhood to the full of dramatic possibilities. And then comes middle-age. I desire to appear on the screen the sort of middle-aged woman that everybody will want to see as a heroine, and so with old ladies.

I believe it possible thus to round out an artistic career through the various ages of woman, and then, too, by that time the photo-play will have so highly educated its public that there will be much art for Art's sake, and love will not necessarily mean all to the audience.

TYRONE POWER (the "Henry Irving" of America).

That actions speak louder than words is a saying peculiarly applicable to the pictures. Every little movement or gesture means something in the art of film acting. The act of putting on or taking off a glove, for example, can be made to show anger, pleasure, or other emotion. Expression is also a prime essential. A movement of the lips, a glance from the eyes, a smile, a frown, these all can be made significant if the artiste is accomplished.

Despite my long experience on the stage, I found that there was much to learn when I entered upon cinematograph work. Many artistes, fresh from the stage, assume a know-it-all attitude when they enter a moving picture studio. This is a great mistake. No stage artiste, no matter what his or her reputation or experience, can enter the silent drama for the first time with an all-

comprehensive knowledge of the art. They must learn the limitations of the moving picture stage; they must learn to depend solely upon artistic action and not on artistic lines; they must cultivate a change in the art of make-up; and there are many other little details essential for success that must be absorbed by the stage artiste who starts to work in the silent drama. For, be it known, the silent drama is made up of little things—essentialities, almost vital in themselves, for they amount in the aggregate to an artistic production. Attention to the little things is what is called the secret of success in Motion Pictureland.

THE LATE CHARLES ROCK.

Some time ago, I was cast for the part of a dear, kindly old Vicar in the film entitled *A Man Without a Soul*, produced by George Tucker.

The old clergyman had to enter the pulpit borne down with sorrow at his son's secession to the agnostics and freethinkers. As he is about to address his congregation his son bursts into the church in a drunken state.

"Charlie, it's up to you," said Tucker. "I am going to take a close-up, and I want real tears."

"Clear the studio of everyone but yourself, Ernie Palmer, the operator, and myself," I replied. "Then give me ten minutes, and the moment I appear in the pulpit please start taking."

Tucker arranged things accordingly, and then I went away into a quiet corner by myself.

We have all had sorrows in our lives, and I have had my full share. To have been present, as I have, at the death-beds of both one's father and one's mother, is in itself a sufficiently sad memory. As an actor, it only needed the effort of recalling those last hours of my dear parents to bring the tears to my eyes. Then I walked into the pulpit set up in that great bare studio, pictured

my "son's" entrance into the church in his depraved and drunken state, and the real tears were quickly rolling down my cheeks.

And now let me tell those interested in histrionics that I learnt this method from a wonderful treatise by Talma, the great French actor, on "The Art of Acting," which was published some forty years ago, and of which I luckily possess a copy. One who has never suffered cannot portray suffering. One who has never laughed, can never be a comedian. Pathos and humour come from experience. Thank God I have had a touch of both in my life.

THE LATE HAROLD LOCKWOOD.

Analyse motion pictures, and you will find that they are pantomime, and therefore must be graphic and vivid, with big dramatic situations. The one big advantage a motion-picture actor has over the average layman is just this. Our pictures are laid in different locales, and in order to find these respective locations, we scour the country in quest of the sought-for backgrounds. These location tours are of great educational value to us. When we find the spot that appeals to the producer's artistic eye, we usually work in and around that district for three or four days.

The average man, in order to travel as much as a film actor, would be compelled to neglect his work and spend a liberal amount of money. This life appeals to me very much. I enjoy travelling, perhaps because I learn so much from these trips. I go about them as a student would at class, and I always carry my little kodak and notebook.

VIRGINIA PEARSON.

The sending of a portrait is not the proper way to gain an introduction into pictures. A photograph of a girl, even though it be beautiful, and even though she lives

up to her picture, carries no conviction or no promise of success on the screen. The motion-picture is not retouched as are the pictures taken in the photographic studios. The picture is taken, the film is developed, and you are good or bad as the case may be. If you photograph well in motion-pictures, that much progress have you made. If you photograph badly there is almost no hope for you.

I know of one of the loveliest and sweetest of little stage stars who was greatly desired by the producer for a big picture. She was sent for, and was eager about joining the screen constellation. Four directors laboured for days making test pictures of her, and each failed to alter the verdict of the first director. She simply would not screen.

I know a society woman who was eager to go into "pictures." It was not a matter of money, but of vanity. She had carriage, grace, ease of movement, refinement, and pronounced beauty, but her eyes would not screen properly, and she was obliged to abandon all thought of film work.

Learn where there is a picture producer's studio near your home town, and if you "just must go in 'pictures,'" then arrange to see the man who hires the minor players, and try to get him to give you the chance to walk on in a picture in some of the inconsequential scenes. The manner in which you screen will, in most instances, bring you the verdict.

BRITISH AND FOREIGN PRODUCERS.

CECIL M. HEPWORTH.

Acting for the pictures is a much more spontaneous thing than stage acting, and requires a very much higher

degree of initiative, and possibly of personal understanding. The same kind of character-study is no doubt necessary ; the same sympathy and comprehension. It is the method of expression which is so different. I have often heard people say that they understand the difference—that, naturally, for the picture one must exaggerate, one must use much larger and broader gestures to make up for the absence of the voice. In reality this is almost the exact opposite of the truth.

Exaggeration on the stage is probably necessary because of the distance between the player and the public ; exaggeration before the camera is fatal. Any gesture which would not be used in real life, or which is bigger than its counterpart in real life, is wrong, and so far from movements being bigger than they would be on the stage, they must, if anything, be smaller than they would be in reality, if only because the space in which they may be made is so very greatly restricted.

A lady once came to me and said that she could act, and had had a lot of experience ; and when I asked her what that experience was, she told me the names of several plays in which she had acted principal parts and she deduced from the fact that she had been moderately successful a perfect assurance that she could also succeed in film work. I asked her if she could play the piano. She was evidently delighted, because it appears she was an excellent executant upon that instrument, but she did not quite see what it had to do with picture-making. I told her I should want her to play the violin, and she at once disclaimed any ability in that direction. Then I said : “ You are a musician ; why should you not be able to play my violin ? ”

She was able to see very clearly the difference between piano and violin playing, but she could not grasp that there was a similar difference between playing on the

stage and playing in pictures. It is true that for both you must be an actor, and it is true that for both you must be a musician, but you have the whole technique of your art to learn if your experience hitherto has been only upon the boards of a theatre.

SIEGMUND LUBIN.

I think that your English players, especially the girls, are far better than Americans. Of course, they have not the temperaments of the French and Italian players, but I wish for no better artistes than the English people I myself employ in my studios. And English girls—they are twice as beautiful as the Americans. I have a large number of pretty English girls acting for me in my pictures. One of the finest actresses I have ever had—I will not mention her name—is English, *and she used to be a mill girl!* I prefer artistes who have had no stage experience—they make better film actresses. There is always plenty of room for really talented people, even though they are only beginners—but they *must* be born to act and not just *think* that they can imitate their favourites on the screen. Englishmen make fine film actors; so do Australians.

THOMAS H. INCE.

I have employed hundreds of players of both sexes, many of whom are now stars. But everybody can't be a star regardless of whether he or she believes this. I believe, however, that almost everybody would eventually become a near star if the producers would give them the opportunity. But we can't afford to do that. We want somebody left to fill the picture theatre. If I were to employ everybody who has submitted an application for a position as a player, there would be but few left of the country's population.

ADOLPH ZUKOR

(President of the Famous Players Co., Ltd.).

After an absence of three days I arrived at the studio and observed a group standing in the middle of the big stage, the central figures of which were Daniel Frohman and Hugh Ford, and several children. Both men were talking to one of the little girls, a golden-haired beauty with face half concealed in a mass of ringlets surmounted by a huge white bow, who was busily sucking a lolly-pop. "That child is a regular Mary Pickford," I exclaimed. "We ought to put her on a long time contract and develop her. She could double for Mary in any kid rôle." Just then the child came running over to me. "Hello, Mr. Zukor, how is Madame 'Butterfly' going?" she called. It was Mary Pickford!

The character in which Miss Pickford is presented as this particular child appears in *The Foundling*, a Famous Players picture. The unusual pose, with the contrasting representation of the Madonna, which she also interprets in the production, again illustrates her wonderful versatility.

GEORGE PEARSON.

The great cinema artistes of to-day are those who have realised that there is a language of the screen. The art of screen playing is not the art of pantomime; it is a new art—the art of exteriorising thought by action.

The most difficult thing to attain is repose, yet, paradoxical as it may seem, repose is the very backbone of successful motion-picture work.

It is strange that so many great actors stunt their screen work by ignoring the medium through which their efforts are recorded—the camera. I find it useful to remind the actor that he has to interpret his part to a stone-deaf, one-eyed observer—a camera—and his success on the screen is measured by the extent to which he is able to impress that stone-deaf, one-eyed observer

aright. There are artistes in England to-day who are making a sincere study of the strange art of picture language, but they are not those who think that excellent acting well photographed is all that is required.

The greatest screen actor is he who makes his work on the screen the least misunderstood. To refuse to speak in the new language correctly is to insist on conveying thought to a Russian through the medium of Chinese; a lot will be misunderstood.

EDGAR LEWIS.

Don't act off the stage. The average actor makes himself obnoxious to his lay friends by constantly acting off-stage. If he is telling a story of a man falling down, he must fall down to prove that the word means just that. If he is telling that a man was drunk he must act as much like a drunken man as possible. Now, I don't drink anything stronger than buttermilk, but I went into a bar with a friend of mine who is also a water-wagoner. We both wanted a soft drink. He was telling me of a drunken scene he had played, and as he told it he unconsciously enacted the whole thing. It was so realistic that the young bar-tender, after looking him over seriously for a while, remarked to me aside, "You can have a drink, but your friend can't."

A GAUMONT COMPANY'S MANAGER.

What is really needed is not so much grace of form or excellence of feature as natural acting and deportment. Often a person of somewhat plain appearance redeems her lack of form or absence of good looks by a natural aptitude for acting and expressing herself in a plain and distinct manner. Persons who mumble their sentence and who do not open their mouths sufficiently when they speak are of no earthly use in the cinema-acting profession.

DRAMATIC CRITIC OF THE *New York Tribune.*

Picture producers who profess to find great artistic possibilities in "movies" belie their own words, we think, by their policy of taking stars from the legitimate stage and putting them into pictures without any preliminary training.

If Tom, Dick, or Harry from the theatre can make a picture actor at a minute's notice, there is no art in "movie" making. As a matter of fact, Tom, Dick and Harry are gambles in the picture world. Now and again an actor makes a big success in his first picture play, but for every one of these there are ten other stars of the theatre who have failed to achieve anything like the best possibilities of the moving picture play.

A good actor, of course, has had some of the training necessary for pictures, but we contend that only in rare instances can he hope to equal the work of the man who has made a business of playing before the camera.

Not a few stars come before the camera with the belief that there is no subtlety in moving pictures. They play only for big effects. We confess to a belief that shading is even more essential for the screen than the stage. Mary Pickford is able, for instance, to amuse you simply by the way she takes off her hat, because she has devoted herself to a study of the eloquence of gesture. Actors who have relied on the voice for effects can't begin to realise how much can be said with an eye, or an arm, or a shoulder. For our part, we like picture plays by picture people.

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